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PLEDGE \$250,000 FOR CONSERVATORY DURING MUSIC WEEK

National Association of Music Merchants Takes Steps to Found National School—Dealers Will Raise Fund by Collecting Twenty-five Cents on Every Instrument Sold—Plan Country-Wide Campaign—Free Opera and Concerts Attract Throngs

THE endorsing of a national conservatory plan and the setting aside of a fund of \$250,000 toward the movement, was one of the important results of the New York Music Festival, which closed on Feb. 7, after seven days of musical celebration.

This definite move towards the furthering of the conservatory and the possible establishing of a Secretary of Art in the Cabinet was made at the meeting of the National Association of Music Merchants on Feb. 3. The merchants pledged themselves to set aside the sum for this purpose, and planned to collect it through the contribution of twenty-five cents for each musical instrument sold during this year.

Another issue of the campaign was the resolution to start a nation-wide campaign for the appreciation of music, to be conducted by the Music Industries Board of Commerce.

Besides these active movements for music, New York's Festival involved the continuous session of concerts begun Feb. 1. On Friday, Feb. 6, a free performance of opera was given for the public at the Manhattan Opera House, directed by Baroness von Klenner, founder of the National Club. More than 4500 persons attended, hearing the second act of "Aida," the second act of "Lucia," and the third act and ballet from "The Tales of Hoffmann." The cast comprised such artists as Mme. Berenice de Pasquale, Anna Bosetti, Clementine de Vere Sapiro, Orrin Bastado, G. Greve, Vladimir Dorriani, Emma Bordigia, Anna Hoose, Pietro Audisio, A. D'Angelo, and William Beck, with the chorus of the National Opera Club.

At the Grand Central Palace, in connection with the National Music Show, several series of concerts were given. The New York State Federation of Music Clubs, of which Mrs. Julian Edwards is president and founder, had offerings for the entire week. Among the artists and speakers scheduled to appear under their auspices were David Mannes, Royal Dadmun, Harriet Seymour, Minna Kaufmann, pupils of Lazar Samoiloff, Mrs. Perfield, Mme. Dambman, and others. The Rubinstein Club was also to give a concert under Mr. and Mrs. Walter Chapman, while Maud Morgan, the harpist, Yvonne de Treville, the coloratura soprano, Martha Atwood, soprano, and other prominent artists were star attractions on other nights.

The Music League of the People's Institute continued their series of concerts and chamber music recitals under the leadership of Sam Franko. As a special tribute to music week the Boston Symphony included in its program "The New Symphony" of Converse.

Among the music settlements of New York, there was much activity, concerts being given by the pupils both at the settlements and at the auditorium in the



ROSA RAISA

—Photo by Daguerre

This Great Dramatic Soprano Created a Sensation Last Week on the Occasion of Her Return to the Chicago Opera Association When She Sang "Norma." The Photograph Shows Her as "Basilola" in "La Nave," Montemezzi's Newest Opera, Which Was Presented in Chicago.

Grand Central Palace. On Feb. 2 the Music School of the East Side House, of which David Mannes is director, gave its demonstration concert, and on the succeeding days concerts were given by the Christodora House Music School, the Greenwich House Music School, the Brooklyn Music School Settlement, the New York Music School Settlement, and the Union Neighborhood Music School.

At the institutions of New York, various concerts were given, among them being a concert at the Institute for the Education of the Blind, at which a pro-

gram of fine dimensions was given by Leola Lucey, soprano, Ida Deck, pianist, Norma Hopkins, violinist, Osborne Stearns, flautist, and F. Henry Tschudi, organist, with Bassett Hough at the piano.

The public schools of New York, under George H. Gartlan, director of music in the schools, had their own celebration at the schools, and on Feb. 7 the orchestras of De Witt Clinton, Stuyvesant, Morris, and Commerce held a competition for which the prize was to be orchestral instruments.

Atlanta Oversubscribes Fund for Metropolitan Season

(By Telegraph to MUSICAL AMERICA)

ATLANTA, GA., Feb. 8.—The engagement of the Metropolitan Opera Company is assured for this year. A guarantee fund of \$11,000 was demanded by the organization and this has already been oversubscribed by several thousand dollars, all being unsolicited. The exact dates of the engagement and the repertoire has not yet been decided upon.

L. K. S.

PHILADELPHIA HAILS IMPOSING NEW WORK BY RACHMANINOFF

Choral Symphony, "The Bells,"
Inspired by Poe's Poem,
Proves Major Event of
Quaker City's Season When
Produced by Stokowski
Forces—Hadley's "Cleopatra's Night" Has Its
Initial Local Hearing—
Kreisler Wins Ovation with
Boston Symphony

Philadelphia, Feb. 9, 1920.

LEOPOLD STOKOWSKI'S interest in music of massive architecture found expression in the first American performance of Rachmaninoff's "The Bells" on Friday afternoon at the Academy of Music. The work, which was repeated before a second huge audience the next night, had been eagerly anticipated as the major new production of the season. The recognized genius of its composer, the imaginative subject matter and the elaborate choral-symphonic form in which it was couched gave unique distinction to the occasion. Not even the preparations for the pretentious Mahler Symphony a few years ago were so promise-crammed as this last difficult undertaking. The artistic association of Rachmaninoff with Poe seemed to foreshadow an ideal union of "atmospheres." Such accomplishment is rare enough in art. Rachmaninoff himself reflected it once in his "Isle of the Dead," catching with compelling introspection the eerie beauty of the Swiss painter, Boecklin. The progression to Poe, the word-painter, was therefore hardly surprising. Indeed it appeared almost to illustrate the potent force of the artistic attraction of gravitation.

At the outset the majestic lines on which the work is wrought and the sincerity and talent of the composer impose serious responsibilities on criticism. Emphasis upon flaws lays itself open to misconstruction. Here is an imposing score, devised with fluent mastery, deeply interesting throughout, a bold invasion of the realm of grandeur. Acceptance of those premises is essential in fairness to Mr. Stokowski and Sergei Rachmaninoff.

In an admirably appreciative and keenly analytical estimate of "The Bells" in Symphonic form, the Philadelphia Orchestra leader declared (in a program slip) that "nothing could be more natural than the association of the music of Rachmaninoff to the poetry of Poe." Broadly speaking, this seems indisputable and yet the point is arguable as to whether Poe himself is not too lucidly musical, too imaginatively explicit to prove the ideal inspiration to a composer.

Debussy coqueted with the tale of "The Fall of the House of Usher." The completion of his promised work on that theme has never been authoritatively announced. But if the French mystic had been privileged to finish it before his death he would have tilled a less confining field than Rachmaninoff in "The Bells." The very virtues of this poem, its *tours de force* in versifying, its wealth of imitative vocables, and the clarity of its pictures can be regarded as drawbacks rather than stimulants. It is plain that so objective a work as the original almost demands musical transcription rather than musical interpretation. Hence the Rachmaninoff setting inevitably becomes purely pictorial. A certain rigidity of method can hardly be escaped.

In a word "The Bells," expressed in terms of modern instrumentation, is a grandiose accompaniment to four ingenuous stanzas. The intangible appeal of the greatest music—its properties of suggesting the inexpressible—cannot be developed without wholly misrepresenting the text. This Mr. Rachmaninoff naturally refused to do, and in consequence his choral symphony does not scale the highest peaks of art. The substance of the subject matter forbids such a feat.

This is not to say, however, that "The Bells" is not eloquent and vivid. The rich orchestral score is fashioned strictly

on symphonic principles, with a legitimate departure in the frenzied third movement which takes the place of a Scherzo. Some of the finest writing is disclosed here. In the climax the voices which have been mounting higher and higher end upon a chord without accompaniment. The effect is quite startling as this stanza of the poem.

Mr. Rachmaninoff's distaste of the obvious, even with this emphatically obvious material, is exemplified in his discreet use of bells. There are carillons imposed upon celesta notes in the sleighing picture, which is on the whole the most atmospheric and appealing of the four. The wedding scene introduces deeper bells, pealing as if in the distance, and imparting a solemnity to the movement which is distinctly Slavic. Such hymenial ecstasy as Poe describes is hardly hinted. The temperaments of composer and poet are much more successfully blended in the melodramatic conflagration picture with its savage discords and impetuous tempi. Here the bells are harsh although subordinate in the musical transcription.

The departure from the spirit of Poe in the final movement is singular. One would have thought that the episode of the ghouls would have strongly moved Mr. Rachmaninoff's sense of the macabre, his penchant for terror and grim fantasy. But the mood here is one of melancholy, not brutality. Death is depicted chiefly in wistful haunting strains. Even granting that the whole theory of purely descriptive music lowers the true possibilities of music, it is surprising that the composer here eschewed climactic violence. If Poe had been less definite English poetry would in this instance perhaps have been the loser, but on the other hand Mr. Rachmaninoff could have escaped from the quandary which must have plagued him throughout his entire effort.

In general the vocal writing is far inferior to the opulent instrumentation, scored with lustrous technical freedom and sustained with a firm melodic texture. Once again the question arises as to the artistic propriety of choral symphonies unless the theme is somewhat static and religious in spirit. Unquestionably the imagination was chilled on Friday afternoon and Saturday evening when the formally garbed choristers and the even more formal soloists injected their contributions. It would be vastly interesting to hear Rachmaninoff's "The Bells" without the voices.

Stephen Townsend had prepared an efficient chorus although there were moments when its attack seemed a shade too strident. The soloists were Florence Hinkle, Arthur Hackett and Fred Patton, basso.

The English text was only occasionally intelligible and this perhaps was a blessing. In devising the score, Mr. Rachmaninoff employed a translation of Poe by Belmont. This Russian version is said to reflect the spirit and, wherever possible, the meter of the original. But transplanting poems is a ticklish business. It is still more disquieting when the transfer is made from a translation back to the original language as was the case here.

Rachmaninoff's Playing

Mr. Stokowski's contribution to the proceedings was beyond cavil. He read the score magnificently. The orchestra was in virtuoso mood, plastic, sympathetic, vibrant. Composer and conductor received a tremendous reception. The applause, however, was no less fervent for the concerto with which Mr. Rachmaninoff began the concert. This unique work, by the gifted Russian—a composition almost unprecedented in its class by virtue of the miraculous incorporation of the piano as a true symphonic instrument—had previously been given here by Alfred Cortot.

It was illuminating to compare the methods of the two performers. The talented Frenchman accented the brilliancy of the Rachmaninoff work, especially in the surging first movement. The composer himself emphasized the subjectivity of the score, reserving his stupendous climaxes to the finale. It is hardly hyperbole to declare that no pianist to-day could have infused this last movement with such majesty, such depth of poetic feeling and such imposing glories as did the necromantic Rachmaninoff. It was an overwhelming reading of a masterpiece an individual achievement to which the records of the venerable Academy furnish few parallels. "The Bells" became by contrast an offering artistically secondary to this literally stunning exhibit of musicianship, creative, technical, interpretative.

The fourth American opera in the history of the Philadelphia Metropolitan was heard by a large audience on last Tuesday evening, when Henry Hadley's "Cleopatra's Night" had its second pro-

Famous Russian Composer Fast Becoming Familiar Figure in N. Y.



Photo by Bain News Service

FOR the benefit of the few who have failed to recognize the gentleman pictured above, we identify him by saying: C Sharp Minor Prelude. The celebrated Russian is seen on the steps of his New York home. He is fast becoming one of the city's familiar musical figures.

duction on any stage. The score is written with authority, with a firm grasp of instrumental possibilities, with considerable melodic inspiration and, in general, with an appreciative understanding of the grand opera manner. Few American composers have really succeeded in casting their works in this mould and Mr. Hadley is to be sincerely complimented on his achievement. His grievance, should the opera drop from the repertory in the disheartening native fashion, can be lodged against the book and the interpretation. The former is almost inconceivably inept. Here was a luminous, dramatic Gautier tale, a gem among the short stories of a master. Lafcadio Hearn transcribed its values with wonderful fidelity in the English version.

Two motives in the little masterpiece cried out for treatment in any operatic rendition—the swift passion of *Cleopatra* and her cruel and equally sudden coquetry. Alice Leal Pollock struggled clumsily with the first theme, the magical night of the Queen of Egypt and the stalwart handsome *Meiamoun*, condemned for his presumption to die at dawn. But the peripety that rushing reversal of fortune, in which William Archer finds the heart of drama, was fatuously misinterpreted.

The whole climax of the tale consists in the attitude of *Cleopatra* upon the arrival of *Mark Anthony*, following the revelry. *Meiamoun* is dead at her feet. "What is this body lying upon the floor?" asks the Roman triumvir. "Oh, nothing," said *Cleopatra*, smiling. "A poison I was trying to use if *Augustus* should take me prisoner. Will you not, my dear Lord, sit down beside me and watch these Greek buffoons dance?"

It would seem that a diagram were hardly necessary to point out that in this exhibit of regal caprice lies the crux, the "meat," the "punch" of the story. And yet Alice Leal Pollock missed it, ignored it. Frances Alda, as the historic siren, sang well. Morgan Kingston was unimpressive dramatically as the swain. The other parts are strictly subsidiary. They were portrayed by

Jeanne Gordon, Marie Tiffany, Millo Picco and Louis D'Angelo.

The Hadley novelty was preceded by a sterling, sure, performance of Leon's "L'Oracolo," a setting for Antonio Scotti in the plenitude of his present powers. His *Chim-Fang* is a genre portrait without competitor in opera unless it be his own *Scarpia*. The familiar cast included Florence Easton, one of the Metropolitan's vocal treasures; Didur, D'Angelo, Diaz, Quintana, Gordon and Audisio. Moranoni conducted. Papi led "Cleopatra's Night."

Kreisler with Monteux

Fritz Kreisler was the magnet at the Boston Symphony concert, given in the Academy on Monday evening. He illuminated and transfigured the old concerto in A minor by Viotti. What has been said of his art before must be repeated. It was disarmingly superb. His reception was tumultuous. The orchestration of the concerto, it may be noted, was delightfully strengthened and tastefully modernized by the virtuoso.

Mr. Monteux submitted Vincent D'Indy's pleasing Second Symphony, a far worthier work than the composer's recent musical interpretation of the war, and Liszt's indestructible "Les Preludes." The orchestra was in good form.

H. T. C.

Charles T. Griffes Said To Be Seriously Ill

The friends of Charles T. Griffes, the New York composer, whose works have been rapidly coming to the fore in the last few years, are greatly concerned over his condition, which is said to be serious. Mr. Griffes was taken with pleurisy in November, shortly after the performances of his symphonic poem, "The Pleasure Dome of Kubla-Kahn," by the Boston Symphony in Boston and New York. He was confined to his bed at his home in Tarrytown, N. Y., and later developed pneumonia. His health has not improved and he is now at a sanatorium in the upper part of New York State.

NORMA', REVIVED BY CHICAGOANS, ROUSES FERVID ADMIRATION

Rosa Raisa Returns to New York in Taking Title Part of Bellini Masterpiece—Her Voice Again Excites Wonder—Event is Termed Historic One—The Opera, Its Musical and Dramatic Qualities—"Jongleur," "Louise," Triumphal Début of Tito Schipa, Revival of "Falstaff" Other Features of Intensely Interesting Week

"NORMA" underwent its eagerly awaited revival at the Lexington Theater on Tuesday evening of last week, Rosa Raisa having recovered sufficiently from the illness which made necessary its postponement from the first night of the New York season. The vent wore a festive complexion. A larger gathering than the one assembled or Galli-Curci rioted all evening in tridulous enthusiasm, moved thereto principally by the singing of the sensational Polish dramatic soprano whose name has come to be writ very large since first she flashed into local ken two winters ago. If the representation inspired a mixture of feelings it nevertheless patched in purple and gold one of the hectic nights of the musical season. As surely as it provoked dismay it afforded a largely compensative gratitude. Doubtless they suffered most whose memories extended farthest into the dark backward and abysm of time." The others passed through a more or less enshaining musical experience.

It shall not be recorded here with the assurance of finality that Bellini's tragic opera was heard in this city for the first time in twenty-nine years. The little Italian companies which flourish like weedy growths and often unsuspected by persons who swim the main waters of the musical current—these homely troubadours of the slums and the city outposts are known to do surprising things in the way of operas unknown to our prouder establishments. "La Forza del Destino" was popular in remote recesses off the Bowery long before the Metropolitan deemed it worth the furnishing. On two distinct occasions, at least, the writer of these comments has seen "Norma" inscribed on grimy bill-boards of East Side and Harlem theaters. What these performances must have been, if indeed they transpired, is best left unimagined. The last large scale "Norma" occurred in the Metropolitan Opera House on Dec. 19, 1891, when Lilli Lehmann sang the Druidess, in which rôle she had shown herself the spiritual and vocal descendant of Pasta, Grisi and Teresa Tietjens. Those full of years and recollections conjure up Lilli with awe and reverence. The means do not exist to content them with "Norma" to-day. Who shall impeach the righteousness of their position? Only the alternative is now become an imperfect, a much flawed "Norma" or no "Norma" at all. The younger generation, or those of it who long to know the work, have but one choice. Probably two-thirds of the audience last week had never heard it before. But these same will be satisfied to make a wide latitude of allowance that they may hear it again.

A Great Classic

"Norma" is a great classic, together with "William Tell" the noblest example of Italian tragic drama that preceded the supreme creations of Verdi—and "Tell" is, at that, a matter of different classification. It is unheard in this age, not because it is antiquated, but for the reason that the title part demands the sort of thing in voice and style which the modern school of song and type of singer purely and simply does not furnish. Baring Lilli Lehmann, who still lives and therefore still sings, there is probably no vocalist outside of Miss Raisa intrepid enough even to attempt a part, the exactions of which are so frightful that Lilli herself acknowledged it a more grueling task



No. 1, Rosa Raisa as "Norma"; No. 2, Evelyn Herbert, soprano. No. 3, Emma Noe, soprano, as "Santuzza"; No. 4, Giacomo Rimini, baritone, in "The Barber"; No. 5, Virgilio Lazzari as "Archibaldo"; No. 6, Yvonne Gall as "Marguerite"; No. 7, Georges Baklanoff as "Scarpia"

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No. 1, Dora de Phillippe, soprano; No. 2, Gustave Huberdeau, baritone, as "Belcore" in "L'Elisir d'Amore"; No. 3, Hector Dufranne as "Lescaut" in "Manon"; No. 4, Cyrena Van Gordon, contralto

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than all the three *Brünnhildes* together. Certainly the objections of antiquity cannot be advanced against this puissant creation if they are waived or condoned in the case of "Sonnambula," "Puritani," "La Juive," the Meyerbeerian operas, "Crispino e la Comare" or "L'Italiana in Algeri." "Norma" is of a different world than the two operas of Bellini disclosed of recent years. Here are sculpturesque purity of melodic lines superb in their extended efflorescence, noble integrity of classic feeling and a stark, almost Hellenic severity of grandiose declamation. Well might Chopin, one of the three supreme melodists of all times, have been moved to tears by the Bellinian melody! A lovelier flower than the "Casta Diva" never sprang from the garden soil of Italy. The lofty songs of *Oroveso* and the attendant *Druids*, the tender and the fiery duos of *Norma* and *Adalgisa*, the final plea of *Norma* and the stupendous closing chorus—these, and the declamatory passages as pure and finely chiseled,

almost, as Gluck, outweigh such pages of triviality as the "A bello, a me ritorna," the march and some of the airs of *Pollione* and permit even the modern hearer to confirm the view affirmed by Richard Wagner in 1837 that "here, where the poem soars up to the tragic heights of the ancient Greeks, the form of Italian opera, pronouncedly ennobled by Bellini, does but exalt the solemn, grandiose character of the whole; all the passions which his song so notably transfigures thereby obtain a majestic background on which they hover, not in vague outlines, but shape themselves to one vast and lucid picture, involuntarily recalling the creations of Gluck and Spontini." Even the orchestra partakes a kind of transfiguration, and though Bellini did not apply himself to a closer study of instrumentation till he had undergone the influence of Beethoven's symphonies in Paris some years later, the orchestration of "Norma" far outstrips that of "Puritani," the first—

and last—fruits of his tardy endeavor at technical betterment.

Tribute to Marinuzzi

"This opera, which bears so much love within it, may not be treated indifferently," wrote Lilli Lehmann. "It should be sung and acted with fanatical consecration, rendered by the chorus and orchestra, especially, with artistic reverence, led with authority by the director, and every single eighth note should have given the musical tribute which is its due." It would be presuming on the verity of facts to maintain that conditions of interpretation were filled to this ideal extent last week. But at all events the informing inspiration of Gino Marinuzzi was beautifully apparent. Mr. Marinuzzi is the finest and biggest operatic conductor heard in New York since the departure of Mr. Polacco. He did with Bellini's score what Toscanini and Polacco have done under analogous cir-

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'NORMA', REVIVED BY CHICAGOANS, ROUSES FERVID ADMIRATION

[Continued from page 3]

cumstances with works of this school. He imprinted upon every measure love, veneration, idealistic understanding that gave the music a magnificence of expanse and a heightened dignity of tragic passion. He overrode the singing voices at times as masters of his stripe are often wont to do. A venial sin!

In the singing of Rosa Raisa were paired splendor and crudity, rudeness and exaltation. Such vocalism is received with an incessant conflict of emotions. Beyond question this voice has not its equal in America to-day—or probably elsewhere. Equally beyond question it will not indefinitely endure the usage to which this amazing young woman is subjecting it. Almost two years have gone by since she last appeared in this city. If last week's showing served as a criterion she has done herself disservice in the interim. Far, far too much was reckless and untutored on this occasion, which fact the unmitigated wonder of many passages only emphasized.

Unmistakably the effects of her late sickness were still upon her. A more prodigious challenge to chance than *Norma* she could not have flung. She might well have approached it with fear and trembling. Not merely is it merciless in its sustained exactions, its length, its tessitura, its demands for consummate bravura execution as well as dramatic passion, but it plunges the singer *in medias res* with Wagnerian remorselessness. The great recitative, "Sedizie voci," the "Casta Diva" and its supplemental *allegro* "A bello, a me ritorna" fall successively upon each other's heels at the outset. The prolonged cold still sounded in Miss Raisa's voice. The "A bello" had something of the sweep and brilliancy of the grand style, and, while individual phrases of the foregoing were remarkable, the music was on the whole disposed of laboriously. Of what superb metal is this voice! Of what expressiveness, both accomplished and illimitably potential! Of what marvelous *bel canto* possibilities, if she will but tutor herself to the eradication of the faults and curb somewhat the conflagration of her temperament! Such moments of incredible magnificence as the final appeal to *Oroveso*—an outpouring of golden tonal fire, vibrant with an emotion beyond the reach of words—almost earned pardon for prior flaws. These were far from slight! Not only was the evenness of her scale marred by a decided cleavage between middle and upper registers, but she showed herself addicted to a deplorably persistent *coup de glotte* and a disconcerting nasal resonance. Readiness and crudity of tone, violence of attack and an absence of smooth legato in tracing the contours of Bellini's exquisitely molded phrases were, together with wavering of pitch, faults that returned ever and anon to plague the admirer of a miraculous vocal organ. But Miss Raisa is a woman of intelligence. Surely she will realize her weakness and seek out their remedy. Then she will emerge unchallenged as the supreme dramatic soprano of the age—a title which, to be sure, she holds in a sense even now. Outwardly, no less than otherwise, the beauty and majesty of her *Norma* suggested her as an unapproachable exponent of the mightiest Wagnerian characters. She has the requisite endurance for the third *Brünnhilde* and for *Isolde*.

Myrna Sharlow was not happily cast as *Adalgisa*. The sustained weight of the music, the great span of such things as the vast cadenzas of the duos with *Norma* exceeded the capacity of her essentially light and charming voice, which seemed this time pallid and afflicted with tremolo, besides a tendency to sag from pitch. Emma Noe sang the little that falls to *Clotilde* with entire competence, but no such compliment can be accorded the robustious *Pollione* of Alessandro Dolci. This tenor is not designed to the uses of classic *bel canto*. Virgilio Lazzari's *Oroveso* was sufficiently orotund and magisterial. The scenic equipment sufficed unto the event. It was a historic night in the operatic experience of the generation.

H. F. P.

"Le Jongleur" Charms

Massenet's masterpiece, "Le Jongleur de Notre Dame," was performed Wednesday night, Feb. 4. In spite of the villainous weather a large audience journeyed to the Lexington to hear this lovely "lyric miracle play," surely one of the

sublimest and most inspired operatic creations that have come out of France in the last fifty years. Were it not for the Chicago Opera Association New Yorkers would have to go without "The Joggler," since the Metropolitan persists in being oblivious to the French score's existence. More's the pity.

Mary Garden plays *Jean* about as finely as a woman can do the part. Her conception of the *Joggler* is completely convincing, and at times—as at the end of Act II—genuinely moving. But it is a familiar portrait, Mary Garden's, and needs no discussion. She was in good voice.

Hector Dufranne's *Boniface* deserves only praise. Histrionically it was entirely adequate, and vocally, too, there was much to admire. His singing of the wonderful "Legend of the Sage" was superb. The other rôles—very competently enacted, all of them—were taken by Gustav Huberdeau (the *Prior*), Edmond Warnery (the *Monk Poet*), Virgilio Lazzari (the *Monk Painter*), Constantin Nicolay (the *Monk Sculptor*), and Desire Defrere (the *Monk Musician*). Charlier conducted and was vigorously applauded after his excellent reading of the great prelude to Act III.

B. R.

Bonci as "Rodolfo"

Allessandro Bonci, after an absence of six years from the local operatic stage sang in all his glory as *Rodolfo* in "Bohème," on Saturday night. These years have in no way impaired Bonci's vocal equipment; in no way has his voice changed. His appearance was the signal for a great ovation at the end of the first act. Evelyn Herbert, still somewhat indisposed vocally, was the much-applauded *Mimi*. Rimini was *Marcello*, Virgilio Lazzari a splendid *Colline*, Defrere a satisfactory *Schaunard*. *Musetta* was sung by Irene Pavloska, who was also liberally applauded. D'Angelis conducted.

G. D.

"Falstaff" After Ten Years

An intensive education in "Falstaff" is one of the pressing needs of the New York public. The divine comedy of Verdi's sunset years, steeped in the freshness and bloom of life's early morning, is a stranger (we had almost said an outcast) among a people which derives much of its chief operatic sustenance from the child-hearted gray-beard who sang its blithe measures. Critical speculation has been at great pains to account for this disturbing state of things. Every passing performance of "Falstaff" is seized upon as an occasion for a sound berating of the indifferent public. It is meet and proper that the importance of the work should be driven into the thick-skinned popular consciousness. But it devolves likewise upon the purveyors of operatic entertainment to become high priests of the cult, to present the masterwork with the frequency that, more than anything else, is educational. In this respect our managements have been recreant to the trust which implicitly they invite. "Falstaff" in this city has been limited to sporadic and long separated representations since it was first done here in 1895. Ten years lie between its previous hearing at the Metropolitan and the performance given by the Chicago company at the Lexington Theater on Friday evening of last week. Such lapses are nothing new. At this rate people do not easily learn to love a work essentially different from their habitual operatic fare. Persistence alone, undaunted by temporary inattention, and all it means, can establish "Falstaff" in the niche of permanency. Our operatic managers take small delight in the practice of such persistence.

The performances of "Falstaff" at the Metropolitan in 1910 sprang chiefly from the enthusiasm and artistic imperiousness of Toscanini and upon him they shed their chief luster. The limitations of the leading performers strongly conditioned the character of the interpretation. Mr. Scotti, in the name part, had distinction but not the Shakespearian quality expected by American audiences. Mmes. Destinn, Maubourg, Gluck, Homer proved more or less merry wives of Windsor and Edmond Clément was a fish out of water in the doublet and hose of *Fenton*. Operagoers remained cool and unconvinced and no efforts were made after that season to persuade them further.

Since then a good deal of water has passed under Queensborough Bridge. In spite of the cataclysmal weather last Friday night the attendance was surprisingly large and the enjoyment and enthusiasm far more considerable and spontaneous than at any local "Falstaff" in the recollection of the present commentator. And yet the performance, in some respects very creditable, was by no means of extraordinary spirit, comic potency or distinction. Are folks at last

ready for "Falstaff"? Would that the Chicagoans were remaining long enough to assure us on this point. For in New York we are far too concerned with operas of another stripe to find out by any means at our disposal.

As the conductor assumed pre-eminence in the "Falstaff" of 1910 so he did last week. Mr. Marinuzzi dominated the presentation and supplied its principal motive power. The music of "Falstaff" demands the qualities essential to an exponent of Mozart—and more. Wit, delicacy, myriad-shaded nuance, a spirit exquisitely attuned to multitudinous phases of psychological *finesse* are but a few of the requirements, and they are born, not made. Mr. Marinuzzi brought to the piece these intangible traits and others, less definable but no less positive and quintessential. The orchestra gave less satisfaction. A symphonic body of most flawless temper and constitution alone can render the due of justice to the divinely fine texture of this score.

The stage transactions lacked to a considerable extent the effervescence inseparable from a proper realization of the composer's purposes and the ensemble work lacked finish and the true spirit of comic impulsion. At that the comedy did not altogether flag. The *Falstaff* of Mr. Rimini was an achievement more creditable in intention than memorable in result. Much of the music he sang better than anything he has ever done here. On the other hand one missed all trace of unctuousness. There was little fun in this fat knight's enactment of the buck-basket episode, in his wooing and his final discomfiture, and the "Quand ero paggio" passed by almost unnoticed. Why is not the assistance and counsel of Victor Maurel, the *Falstaff* of Verdi's own choosing, invoked by contemporary representatives of *Sir John*?

The best individual contribution to the evening's work was the *Ford* of Desire Defrere. Rosa Raisa was *Mistress Ford*, Myrna Sharlow *Anne*, Irene Pavloska *Mistress Page*, Maria Claessens *Mrs. Quickly*. Miss Raisa showed fewer effects of her illness than in "Norma," but her voice is of somewhat heavy a texture for the part. She looked beautiful, however, and acted with some comic appreciation. Miss Sharlow likewise appeared in better vocal shape than earlier in the week, but her singing would be the better for certain fundamental corrections of method. Tito Schipa sang the small rôle of *Fenton* rather uncouthly. Messrs. Oliviero and Lazzari were *Bardolph* and *Pistol*. And the music of Verdi? What if in melodic affluence and fecundity its predecessors much surpass it? How mean in the auroral gleams from its diamantine facets seem all other operatic comedies save only "Figaro" and "Meistersinger"! How its Homeric laughter rings down the corridors of time! How lovingly there hovered over the eternally young-souled octogenarian in his last deed of creation the seraphic spirit of Mozart!

H. F. P.

Schipa's Début in "Sonnambula"

In the dark age period of opera, before the advent of the greatest democrat of music, "Bellini's" "La Sonnambula" cut an important figure. Even the most diligent operatic antiquarian of our day must be out of patience with this crude and wearisome favorite of our ante-Bayreuth grandparents. That the revival was tolerable at its revival last Thursday night was due entirely to the wiles of Mme. Amelita Galli-Curci and an excellent tenor, Tita Schipa (his name, it seems necessary to record, is pronounced Skeé-pa), whose local début was made on this occasion.

Mme. Galli-Curci was in infinitely better form than at her early appearance this season. Her voice was crystal-clear and she manipulated the serpentine airs allotted to *Amina* to the complete satisfaction of the large gathering, which had braved the worst blizzard of years to hear their beloved.

Mr. Schipa as *Elvino* sang with admirable restraint in the first act, exhibiting a voice of dark texture and distinguished *tenore di grazia* quality. In the finale of the second act, when Elvino discovers his sonambulistic bride taking a nap in the bed-chamber of *Count Rudolph*, Schipa unloosened himself. Without over-emphasis, Schipa poured Latin passion into his denunciation, and injected much color into his playing, to boot. All in all, Schipa is one of the most promising young tenors introduced to New York in many a season. He has an unobtrusive, winning manner which is greatly in his favor. Above all, he seems to be an uncommonly intelligent tenor, if one can judge from the attention he bestowed on tiny matters of vocal grace and stage deportment. His voice, of striking verity and baritonal timbre in the lower

range, is produced principally from chest, and usually perceptibly. Schipa won a pronounced personal success.

Virgilio Lazzari, as *Count Rudolph*, again showed his sterling powers a singer and interpreter. Others acquitted themselves with distinction were Maria Claessens, as *Teresa*; E. Darch, *Liza*, and Lodovico Oliviero, *Notary*. Conductor de Angelis did always hold the choral and orchestral forces in accord; at times there were marked liberties.

A. B. Such

"Louise" Engrosses Audience

"Louise," with Mary Garden in rôle of the Paris-smitten midinette, held the attention of a huge audience Saturday afternoon for nearly four hours. Assertive and successful was the act so vivid the score, as revealed by Max Charlier, that six o'clock came on with minimum of restlessness and with comparatively few early departures. If singing was not equal to the stage business, it was not such as to deny the beauties of Charpentier's music. In spite of over-acting, Mary Garden gripped eyes and ears and emotions of the throng. Vocal shortcomings were inevitably evident in "Depuis le Jour," her skill in tone coloring served largely to distract attention from faults of production. The rôle was a transparent through which glowed her chameleonic personality. Beautiful singing and sympathetic acting again distinguished Hector Dufranne as the *Father*. Maria Claessens as the *Mother* was moderately successful. Charles Fontaine was in picture as *Julien*. In the workshop scene the music of *Irma* was beautifully sung by Myrna Sharlow, and the hush chorus which followed her solo remained one of the loveliest bits of the opera. In this scene of idealization of the little girl, that the Charpentier score reached perhaps its highest inspiration. The crowning of the muse smacks of artificiality and of being interpolated into the drama for the sake of color. The surging "Song of Paris," as represented by the innumerable voices of a waking city, is far more convincing.

With the old Hammerstein setting the opera was adequately staged. Charlier led the orchestra in a beautiful position of the score.

FINE TRIO AT BILTMORE

Matzenauer, Rubinstein and De Luca, Soloists at Musicale

A trio of soloists including Matzenauer, Arthur Rubinstein and Giuseppe de Luca drew to the Biltmore Morning Musicale on Feb. 6 the usual enthusiastic audience. Mr. De Luca's splendid voice, offered his three groups in an excellent manner. Beginning with an aria from "Hérodiade," Massenet followed with a number of songs including the "Occhi di Fata" of Donizetti's "Le Roi d'Ys" of Lalo, "Little Maid of Italy" by Minette Hirst, sung in a somewhat unintelligible English, and Sibelle's charming "Girometta." As a final offering he gave the duet from "La Favorita" with Mme. Matzenauer. His work was applauded constantly and cores were demanded. Mme. Matzenauer, whose upper register lacks warmth, otherwise gave much pleasure in the "Ah mon Fils" aria. Grieg's "First Meeting" and "The Shepherd and the Shepherdess" from "Sons and Delilah." Mr. Rubinstein, dividing his offerings into the classics and the moderns, began with Brahms' Rhapsody, Op. 119, Mendelssohn's "Spinning Song" and Chopin's Ballade in A Flat, later giving Liszt's "Funailles," Debussy's "La Plus que L'Amour" and the "Navarre" of Albeniz, adding extra numbers by Chopin and Albeniz. Mr. Rubinstein's playing always off-brilliant in technic and tone. It is evident, however, he lacks patience with the past, and prefers to expose beauties of the moderns.

BOSTONIANS IN CAPITAL

Kreisler Is Soloist with Symphony Elman Thrills His Audience

WASHINGTON, D. C.—The Boston Symphony, Pierre Monteux, conductor, under the local management of Mrs. William Greene, was heard in its fourth concert of the season, with Fritz Kreisler, violinist, as soloist. Pierre Monteux gave a most artistic performance of Schubert's "Unfinished" Symphony. Mischa Elman thrilled a large audience on Feb. 6, offering a varied program which gave ample opportunity for a display of brilliancy, masterly technique and tone coloring.

Aping of the Foreign Is Deadly to Native Art, Says Witherspoon

"**M**USIC," said Herbert Witherspoon to a representative of MUSICAL AMERICA, "is no longer a luxury. It is a necessity to everyone. This is such an obvious statement," he added, "that it is hardly worth making, but I have seen such a tremendous change take place in America in the twenty-five years that I have been before the public. Where there was one engagement for a singer in my early days, there are now 100 at least."

The reason? Natural development, I think. Years ago, some analytical person said that the American man fell below the standard of the ancient Greek, that perfect standard of almost everything, because he was neither athletic nor aesthetic. Since that statement was made, the American man has become pre-eminently the one and is rapidly becoming pre-eminently the other. There is no country in the world where the standard of appreciation is as high as in the United States, especially of music. I make this statement absolutely without reservation. Everybody knows that the European opera houses will stand for singers that we will not tolerate and, conversely, many artists unappreciated there, have risen to great fame in America and then gone back triumphantly to their own countries.

"Is it necessary to mention any more than Lilli Lehmann, the de Reszkes and Plançon?" Take the case of Lehmann for instance. When she broke her contract with the Berlin Opera House to come to America, the intendant said, "It really is just as well because she was sung-out and we should have had her on the pension list in a few years." But Unsere Lilli' became a great artist in America and went back to Germany not on the pension list but as a singer who even now can fill a concert hall any time she chooses to give a concert.

"Art unquestionably moves in a series of curves whose axis remains constant. We are now at a period of depression where we are below that axis. There are no Lehmanns, Melbas, de Reszkes or Nordicas before us now, but mark my words, there will be before long. These periods of depression, degeneration, or whatever you choose to call them, are really periods of study. There is no doubt that the average of singing at the present time is far below that of the past generation, but the re-action will be tremendous.

"Singers are realizing that the lost *bel-canto* was the thing to strive for and they are now searching for it. When it is recovered singers will sing as well as they used to do but they will realize that the mere beautiful singing of the past generation, was not the whole thing. They will fit *bel-canto* to interpretative ability, dramatic expression, archeological accuracy of detail and all that goes to make up a perfect work of art, and see what a splendid result will come forth. The old fogies who talk so much of the 'snows of yesteryear' should remember that they are hearing the artists of this generation with the ears of the last, or rather that the last generation does not hear with the ears of this, which is not quite the same thing.

Ancient American Composers

"With regard to America in music, I hold no brief for the American composer any more than for him of any other country. It is an obvious fact that we have never yet produced a great composer and I firmly believe we never will until the American musician stops copying the musician of other nations. If the ambitious American composer, instead of trying to re-write Puccini or Debussy would try to express himself and say, 'I'm through with other men's ideas! Henceforth I shall express my own ideas as I feel them!' then perhaps our great American composer would arrive. We must create our own school as every other nation has had to do. People say that England has not created her own school. What about Gilbert and Sullivan? Has not England in these two men created a standard of light opera which has been followed if not caught up with, ever since? The great renaissance in music is upon us, I am sure of it, but whether it is to be something entirely new or a revival on old lines, remains to be seen."

"What about Debussy and other radicals?" asked the interviewer.
"I think they are merely transitional," said Mr. Witherspoon. It is a significant

Slavish Imitation of Europeans Will Lead American Musicians Nowhere, Declares Eminent Opera Singer and Teacher—Appalled at Ignorance of Music Student—America Has Set the Standard for Good Singing, He Asserts—Best Female Voices in the World Are Here, He Says



Herbert Witherspoon, the Distinguished Bass and Teacher, Who Urges American Musicians to Stop Imitating the Europeans

fact that the so-called 'futurist' movement occurred in music, painting, sculpture and in literature, though to a less degree, at the same time. It all happened before. Weber was considered radical in his day. He still lives, but where are Marschner, Lortzing and all the others who blazed the trail for Wagner? Most of the so-called radicals in art at the present day are ephemeral because they are formless, visionary. How startling "Pelléas and Mélisande" sounded a decade ago. And now?

Best Female Voices

"And as the American composer comes to his own, so must it be with the American singer. There is no doubt in the world that the best female voice in the world is the American voice. I speak of the singers now before the public. As yet, the American man has not taken up music as he takes up law or medicine or banking. Not yet does the American father consider music the profession for his son. He loses sight, does this same American father that the men, and the there are not a few of them, who are making big incomes as singers, would probably have made very small ones as lawyers, etc.

Here again, we are in a period of transition, but here again we must readjust our standard. Why, when we go to hear an American singer, should we expect him to sing like an Italian, for instance? We are a critical nation, hyper-critical even, but our criticism is, for the most part, destructive rather than constructive. Also we are too prone to comparative criticisms. 'Mme. So-and-So doesn't sing *Aida* as well as Signora Cosa did,' that is the usual criticism. Why not state whether Mme. So-and-So sang the part as well as it could be done and state why she fell short? Then the

singer might learn something from criticism.

"There is no question of the fact that we have set the standard of what is good singing. The proof of that is not only the cases cited of singers who have become great singers here, but also those of the singers who come over here with much *fanfarronade* and are not tolerated. We don't hiss singers off the stage nor yell 'Antipatica!' at them, as is done in

CASALS AT METROPOLITAN

'Cellist Is Guest at Concert—Muzio and Crimi Also Impress Throng

Pablo Casals, the Spanish 'cellist, was the guest soloist at the Sunday night concert at the Metropolitan. The vast audience applauded the great 'cellist to the echo after his performance of the Lalo Concerto.

Claudia Muzio sang the "Ah! Fors 'e lui" aria from "Traviata," Buzzi-Peccia's engaging "Brown Birdeen" and other offerings. Miss Muzio received tumultuous applause. She added several encores to satisfy the clamorous throng. Giulio Crimi also won favor in his aria "Donna non vidi mai" from "Manon Lescaut" and his encores.

The orchestra, under the able bâton of Richard Hageman, gave excellent performances of the overture to Chabrier's "Gwendoline," the three Russian fairy tales of Liadoff, and other offerings.

Levitzki to Appear in Canada Again

Mischa Levitzki's annual Toronto recital, which was to have taken place on Dec. 2 and had to be postponed on account of an epidemic scare, will take

some quarters of the globe, because as a nation our manners are distinctly good, but we get rid of the 'lemons' may I say? quite as effectively and just as finally.

"And because we have set the standard, it is in America that students will find the best environment for work. Where the standard is, is the place for study. The rush to Europe for a musical education, is a thing of the past, just as it is for a medical education. The tide is turned the other way.

"That is one reason that teachers should get together as the doctors do, and exchange ideas. The physicians may not believe all the other fellows say, but they do listen and they do hang together. Musicians don't, singers in particular. There is something curious that happens to people who possess voices, some hypertrophy of the ego that gives them a self-sufficiency beyond that of any other profession. The summer school is a remarkably beneficial institution in this respect. Teachers spend the winter season giving out, continually and getting nothing back, hence a few weeks spent during the summer with other teachers and studying with other teachers, are of incalculable benefit.

Ignorant Music Students

"Personally, I consider the music student the worst educated individual in the world, and I think I am in a fair position to judge. I don't take any pupils at all who I do not think have some ability. If there is any question, they are allowed a ten weeks' trial and then kept on or sent away. I say this to try and show you that I do weed-out. And yet, I am absolutely appalled at the abysmal ignorance of the average American music student.

"They have as a rule a smattering of foreign languages, never any real knowledge, they never know anything at all about history, have only the most elemental notion of the drama and the shadiest possible idea of the literature even of their own nation, let alone that of any other.

"And the worst feature of it all is that they are content to sit down and study vocalisation and let everything else go. Two or three hours a day of scales, a few songs, and that is all. The best of the twenty-four hours gone, God knows where! I am not saying this from here-say nor from an individual case. It happens with disheartening frequency. That is another reason why we do not produce more great singers, and musicians.

"This is an age of superficiality and the only cure is education. Any artist must build his house on the foundation of three things, Memory, Imagination and Analysis. Work, hard work, is taken for granted. Balzac said this better than anyone I know of. May I end by quoting him? 'Such is the history of every species of ordinary men, men who have been denied what they call good-luck. This good luck is nothing less than unyielding will, incessant labor, contempt for an easily won celebrity, immense learning and that patience which, according to Buffon, is the whole of genius, but which certainly is the half.'"

JOHN ALAN HAUGHTON.

place on March 18. The following night Mr. Levitzki will make his first appearance in the Canadian capital. Other engagements recently booked for Levitzki include an appearance as soloist with the Detroit Symphony in Buffalo on March 23. He will also play in Detroit with the same organization on March 25 and 27. Washington, Syracuse and Erie are other cities which will hear him again in March.

Philharmonic and Beryl Rubinstein in Special Concert

Under the auspices of the United Labor Educative Committee the New York Philharmonic Society, with Beryl Rubinstein as soloist, gave a concert at Carnegie Hall the evening of Feb. 6. The orchestra played "Schéhérazade" by Rimsky-Korsakoff, and Ippolitoff-Ivanoff's "Caucasian Sketches," under the bâton of Mr. Stransky. In the Tchaikovsky concerto, however, Wm. H. Humiston ably conducted the orchestra. Beryl Rubinstein's interpretation of the composition was a revelation. The enthusiasm of the audience manifested itself in prolonged applause. As encore he chose Liszt's "Campanella."

The Philharmonic played with its usual finesse.

L. S.

Throngs Welcome Matzenauer and Barrientos Back to Metropolitan

First Named Sings Rôle of "Fides" in "Prophète" and Spanish Coloratura Makes Return as "Gilda"—Their Singing Commands Admiration—Other Operatic Events of the Week.

THE return to the Metropolitan of two favorite artists, Margarete Matzenauer and Maria Barrientos, the former to assume the maternal sorrows of *Fides* in the season's first revival of "Le Prophète" and the latter to embellish the postponed reversion to "Rigoletto," spiced and colored a week otherwise devoted to repetitions. In each instance, a legion of admirers assembled to extend an enthusiastic and personal welcome, even though many patrons regretted that the coming of mid-season and of the popular Spanish coloratura meant that the piquant vocal art and personal charm of Mabel Garrison were gone from the Metropolitan for the remainder of the season. The advent of Mme. Matzenauer meant, also, the farewell of Gabriella Besanzoni.

The cumulative splendor of "Le Prophète" filled the eye Wednesday evening, while Mr. Bodanzky and a notable cast labored manfully to fill the ear. It should be said at the outset that the conductor gave the score every opportunity to overcome present-day indifference and hostility to Meyerbeer. There was much vigor and marked clarity in his definition of the theatrically eloquent, but often dramatically inept themes, and sharp accentuation of the percussive and pulsatile effects so beloved of the composer. Musically, the coronation scene was admirably achieved, the while detail was heaped on detail in stage pictures of glittering pomp.

Mme. Matzenauer sang commendably and was a sympathetic figure as *Fides*. Her tone was not altogether steady and neither her highest nor her lowest notes were of as good quality as they have been known to be. The sheer opulence of her voice, however, the skill with which it was used, her tasteful treatment of phrase, her ease in florid passages, and the dramatic conviction which she brought to the many trying scenes of which she was the center, more than justified the warmth of the applause. Little remains to be said of her beautiful and pathetic singing of "Ah, Mon Fils!" Her voice was particularly appealing in the long third act duet with Claudia Muzio, cast as *Bertha*. The adherence to pitch in the unaccompanied measures gratified the ear as much as the lovely contrasting of the two voices. Miss Muzio, in a rather empty part, did the most even singing of the evening.

Caruso's *Jean of Leyden* ranks high among his attainments, even though on this occasion it emphasized vocal vices along with tonal virtues. There was no escaping the beauty of his *mezza voce*, in which abides a quality of surpassing charm. He sang rather more of this beautiful quiet work than has been his custom in the past, and his most sincere admirers can only hope that in the future he will employ to a still greater extent the most priceless asset of his voice, too long kept secondary to pealing upper tones. In this quiet singing Wednesday

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night there was nobility, tenderness, even spirituality, and it was free of the jagged attack that often marred his tone when power was applied. Some of his singing in the encampment scene was truly heroic. At other times his upper tones shook and his full voice lost resonance. He was not free of explosiveness, but he abjured the sob. Save for some rather awkward attitudes in the tableaux, his acting was convincing and he must be credited with a conception as intelligent as it strove to be dignified.

Rothier, Mardones, Dua, Schlegel and Ananian were adequate in lesser rôles. The magnificence of the stage pictures was not achieved without some minor mishaps, some of which suggested that there had been too much reliance on last year's rehearsals. From the wings someone shouted to two heralds to move out of an entrance. One of the skaters in the skating ballet had no skates. The *redowa* in the snow was truly beautiful, and too much could scarcely be said of the charm with which Miss Galli, with Bonfiglio, danced the solo patterns. The skating episode, however, was not so entrancing.

A Notable "Rigoletto"

The subscription performance of "Rigoletto" last Saturday afternoon marked the return for the balance of the season of Mme. Barrientos, and the reception accorded the prima donna as *Gilda* must have been a source of gratification to her. As in seasons past the huge audience waited more than once in breathless silence for the diva to take her high notes and perform her particular feat of swelling an E-flat or an E from pianissimo to full voice and back again to a mere thread of sound; nor was the audience disappointed either in the feat or in the perfection of its accomplishment, for best of all, when Mme. Barrientos does this she sings absolutely true to pitch. Her duets with Charles Hackett, the Duke, and de Luca, *Rigoletto*, were full of charm and she was heard to advantage in the quartet in the last act.

Mr. Hackett's *Duke* has now become a familiar figure to Metropolitan audiences. It is unquestionably one of his best rôles, giving as it does free rein to his accomplishments as a singing actor. He was in exceptionally good voice Saturday and was generously rewarded with applause by the audience for his delivery of "La Donna è Mobile," and at other times during the afternoon.

It is certainly not too much to say that Mr. de Luca's characterization of the court jester is a masterpiece. Clearly he gave unalloyed pleasure to his hosts of friends by his artistic work. De Segurola was a blood-thirsty *Sparafucile* and Jeanne Gordon as his sister, *Maddalena*, did a bit of very excellent singing. Others in the cast were Mmes. Berat, Egner, Borniggia and Messrs. Bada, Ananian, Reschigl and Laurenti. Moranzoni conducted with his usual free and engaging style.

D. L.

"L'Oracolo" and "Pagliacci"

The double bill, "L'Oracolo" and "Pagliacci," held the boards on Saturday night, Feb. 7, when both operas were given with familiar casts. In Leoni's little quasi-Chinese opera Mr. Scotti again depicted the opium-den keeper in his inimitable manner. Miss Easton was a delightful *Ah-Yoe*, Mr. Didur the learned doctor, Mr. Diaz a fine *Win-San-Luy*, and Mr. d'Angelo *Hoo-Tsin*. New to the cast was Cecil Arden, who assumed for the first time the rôle of *Hua Quee*, sung when the opera was first given here by Sophie Braslau, and

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since by Jeanne Gordon. Miss Arden gave a worthy performance.

The ovation of the evening was won in "Pagliacci" by Mr. Amato, whose Prologue aroused the same outbursts of applause that it has on many previous occasions during the last ten years. Mr. Crimi was excellent as *Canio*, his Arioso bringing him rounds of applause, while Miss Muzio sang splendidly as *Nedda*. Mr. Picco was an able *Silvio* and Mr. Bada *Beppe*. Mr. Moranzoni conducted both operas admirably. N. S.

"Zaza" Repeated

The audience belonged to Geraldine Farrar, as *Zaza* on Monday night from her first "Salute, Ragazzi" flung gayly at her colleagues, to her last heart-broken sob in the St. Etienne apartment. Rightly, too; for Miss Farrar has never done finer work, vocally as well as dramatically, than on this occasion. All her old freedom and resonance of song were hers, joined to all her never-lacking subtlety of tone-coloring, and her acting in the big scenes left her audience breathless, as her touches of tiny detail charmed them in the lesser. It is easy to prophesy much future popularity for this work—if Geraldine Farrar will sing the name part.

Kathleen Howard was conscientiously bibulous as *Anaide*; and sang well to boot. So did Minnie Egner, as *Natalia*; Pasquale Amato, as *Cascart*, acted with authority and a fine art. Mr. Crimi, only just returned to the stage from his sickbed, should be commended for singing as well as he did; but cannot be applauded for his acting. Frances Ingram as the rival *Gloriana*, Millo Pico as *Bussy* and Angelo Bada as *Malaedot*, sang and acted well, and Cecil Arden recited well her few lines as *Mme. Dufresne*. Again was the *Toto* of tiny Ada Quintina a wonder; and Miss Farrar's evident delight in her small colleague's success made a very pretty detail of the curtain-calls with which the pair were deluged. Many recalls were required also of Crimi, Howard, Amato and Egner. Mr. Moranzoni conducted efficiently. C. P.

"Cleopatra" and "The Golden Cock"

Henry Hadley's "Cleopatra's Night," coupled with "Le Coq d'Or," of Rimsky-Korsakoff, brought out a capacity audience on the evening of Feb. 5. Mr. Had-

ley's mastery of orchestral resources again made a deep impression and the opera awakened enthusiastic applause. Of the ten American works that have been advanced at the Metropolitan, "Cleopatra's Night" seems destined to a permanent place in the répertoire. Mme. Alda sang with characteristic opulence of voice and absolute assurance. Orville Harrold as *Meiamoun*, Jeanne Gordon as *Mardon*, and Marie Tiffany as *Iras* repeated their successes of the première. Mr. Papi conducted. In the Rimsky-Korsakoff opera-pantomime there was a familiar cast including Evelyn Scott, Marie Sundelius, Adamo Didur, Lou Berat, Rafaelo Diaz, Pietro Audis, Paolo Ananian and Vincenzo Reschigl. The pantomimists were Rosina Gal, Adolph Bolm, Florence Rudolph, Giuseppe Bonfiglio, Armando Agnini, Ottokar Bak, and Pietro Cella. Mr. Bambose conducted with spirit. P. K.

"Juive" Repeated

"La Juive" was the Friday evening opera, Mr. Caruso appearing again as *Eleazar*, Miss Ponselle as *Rachel*, Miss Scotney as *Eudossia*, Mr. Harrold as *Leopold*.

New to the cast was Mr. Mardones in the *Cardinal*, Mr. Rothier having sung the other performances this season. Mr. Mardones's splendid voice and noble style combined to make his performance a very worthy one. There was great applause for Miss Ponselle, who was in brilliant voice and for Mr. Caruso, who grows the part from performance to performance. In spite of the car tie-up resulting from the snowstorm the audience was great size. Mr. Bodanzky conducted. N. S.

Mme. Fremstad Recovering—Will Lead for Northwest Tour

Since her New York recital last month Mme. Fremstad has been ill in bed with influenza. She recuperated at Lakewood, N. J., prior to her extensive tour in the Northwest. So great is her art that few realized during her recital the difficulties under which she was laboring, and it was her astonishing will-power alone which carried her through the afternoon. The next day she was unable to leave her bed, and could not speak above a whisper.

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Dear MUSICAL AMERICA:

Henry Hadley's latest work, "Cleopatra's Night," the libretto for which was made by Alice Leal Pollock, based on the celebrated story by the distinguished French writer Theophile Gautier, scored an unquestioned, indeed an enthusiastic success at its production. It is the best work Hadley has done, certainly in the line of opera. As to whether, as some of the critics assert, it is the best production by an American made at the Metropolitan, there may be differences of opinion. I shall always hold that Victor Herbert's "Natoma" possessed far more merit than was accredited to it by our critics, and I am buttressed in my judgment by the fact that it was successfully produced all over the country afterwards by the Chicago organization. Then too, let us not forget that very meritorious work by Walter Damrosch, "Cyrano de Bergerac."

Hadley's opera, with its strong dramatic plot and its gorgeous mounting, and presented as it was by artists all of whom won distinction, notably Mme. Alda and Orville Harrold, should find a permanent place in the Metropolitan répertoire. And one of the reasons, among many, is that the diction of the principals was so clear that you could hear almost everything they sang with distinctness, which no doubt added greatly to the effectiveness of the performance and the pleasure of the audience.

The score is full of fine effects, melodious phrases, and all but reaches a great musical climax, intended to be won by the song "I Love You."

Of Mme. Alda's performance as Cleopatra too much cannot be said in praise. She was in good voice, sang brilliantly, and maintained the rôle with grace, dignity and passion.

As for Orville Harrold, his Meiamoun who gives his life for a night of ecstasy, is one of his greatest rôles. He rose to a fine height of vocal and dramatic power; let me not forget a hearty word of praise for Jeanne Gordon's Mardon.

Richard Aldrich, in his review in the *Times* says that "it hardly seemed as if Mme. Alda had been most judiciously cast as Cleopatra. Beautiful as she is, her type, her voice and figure, are not such as are most easily associated with the royal Egyptian."

One would really think that in some previous existence Aldrich had been personally acquainted with Cleopatra. Perhaps he is a re-incarnation of *Mark Anthony*?

There are, I believe, certain inscriptions and relics which give some idea of how Cleopatra looked. These do not suggest that she was a particularly beautiful woman, according to our modern ideas of beauty. That she had a fine figure, seems true. There must have been associated with it a fascination which went beyond mere beauty of feature or form.

The one woman who seemed to me to have embodied such ideas as I have formed in my own mind of this historic personage, was Flora Revalles. I can never forget when she appeared in the ballet during the first performances by

the Russian Ballet troupe at the Century Opera House. As she emerged from her litter and was divested of the various garments in which she was swathed, she stood out every inch a queen.

They did say that she also possessed a beautiful voice. That must be true, for the reason that it was known that Otto H. Kahn suggested to Impresario Gatti that she be engaged for the Metropolitan, but that Gatti had not accepted the suggestion, although at the time he admitted that "*il conte qui paga e il vero conte*," which being liberally translated means that "the Chairman of the Board of Directors can have anything he wants." This time, however, he didn't.

Incidentally let me not forget the wonderful presentation of *Cleopatra* made by Mary Garden.

Whatever comparisons, however, are made, it is certain that Mme. Alda can fairly claim to have held her own absolutely.

The two scenes, the one representing *Cleopatra's* bath and the other the terraces of her palace, with the great entrance from which broad steps lead and through which one saw the deep, ultramarine blue of the Egyptian night, were all of startling magnificence.

I remember nothing like them in all the many sumptuous presentations of opera that we owe to Gatti-Casazza.

A good word for Papi, who conducted with rare skill and an evident desire to bring out all there was in the score, in which he was successful.

That Mr. Hadley, when he came before the curtain, paid tribute to Mr. Gatti for the manner in which his opera had been presented, was most appropriate.

The ballet in the second act, composed by Rosina Galli, was unusually effective, particularly the two numbers in the classic style. They were a sheer delight of grace, beauty, charm. The rough-and-tumble section that followed, and which was supposed to represent a wild orgy, was almost brutal in its frankness. Perhaps that is why some of the bachelors in the opera box applauded it so frantically.

It was certainly a day on which all those who are interested in bringing our own composers to the front and giving them a chance, had every reason to congratulate themselves. It was a great step in advance for the American composer of opera.

So, hats off to Hadley!

* * *

When Rosa Raisa appeared in New York with the Chicago Opera Company in "Isabeau" at the Lexington Avenue Opera House, I stated that she was one of the most interesting and individual artists that I had seen for a long time. I also stated that I thought she was an actress of consummate power, and that she had a voice of phenomenal character, luxuriously opulent.

The critics at the time did not pay much attention to her. Those who did, were not particularly favorable. Since then, however, she has grown rapidly in public favor. She was to have opened the season here, but unfortunately was indisposed and could not do so. Her *Norma* is a striking performance. Fault may be found with her method in singing which gave some of the critics an opportunity to exploit their knowledge of anatomy. Indeed, the erudite Huneker subjects the lady's vocal equipment to a surgical analysis. The public, however, acclaimed her. She richly deserved it.

Raisa's vocal shortcomings and the persistent singing off key of Galli-Curci in "Traviata" prompted the critics to be very severe with regard to the popular taste. They seem hopeless with regard to the ability of the public to discriminate between good and bad singing.

There must be standards, and critics should adhere to these standards. Agreed! The trouble with the critics, however, is that the public, even music lovers, do not go to the opera to view it from a critical standpoint, and particularly they do not go to view it from the standpoint of the vocal teacher. They look at the general effect, at the spirit of the performance by the individual singers, and when this appeals to them, they applaud. And this is one of the great assets of the Chicago Opera Company, that it has among its members a number of artists who may be, with justice, criticized from many different angles, but with all that, they, to use the vernacular, put it over, in spite of their faults and in spite of the tricks which the judicious may deplore.

Rosa Raisa must be accepted as a striking and noble personality, with a gorgeous voice, which she may not always use with discretion. There may be times, too, when her vocalization is faulty, but with all that she compels attention, arouses enthusiasm, and so the public is glad to go, hear and acclaim her.

Frieda Hempel's reappearance on the concert stage here elicited the general opinion that she is in better voice, better condition, than she has been for some time. There's a reason. Hitherto Mme. Hempel has sung a number of performances at the Metropolitan and then entered upon a concert tour of the principal cities. At her recitals in New York she always commanded respectful consideration, but there was always, also, a certain reserve in the attitude of the critics and music lovers in their commendation.

My judgment is that the arduous work on the operatic stage did not prepare her for a concert tour. This year, however, not having had to go through the serious work at the opera, with its exacting rehearsals, she is naturally in better condition. So her voice sounds younger and fresher. She has more life, more energy.

What applies to this very distinguished and popular singer may be applied, also to other operatic artists who have sometimes been criticized for their work on the concert stage, the reason being that they were not at their best after their more or less arduous performances in opera.

This prompts me to say that there are very few people who realize the great physical as well as vocal strain put upon artists who have leading rôles in opera. I could cite many rôles, after the performance of which even artists in their prime have been greatly exhausted. And naturally, should they later appear on the concert stage, they would show the effect of their work in opera and so would not be at their best.

* * *

Muri Silba, a talented young American pianist, in a recent interview in the *New York Evening Post* makes the statement to the effect that artists are suffering from want of a musical board of examiners. If a large number of poor performers, says the lady, performers who have no art and no ability to justify their public appearances, were refused permits of public appearance, the difficulty would in a large measure be solved. Concert halls are used day after day by people, artists of mediocrity. Critics are forced to attend musical matinées and musical soirees that bore them to tears. Musicians, out of the kindness of their heart, and with unfailing optimism, are misled into attending performances that harrow their souls. There are too many bad would-be artists in America. Anybody who can pay the price of a hall, for announcements and for advertisements can give a concert.

Incidentally, let me say that what is true of New York is true of Paris, Berlin, Milan, or any other large city. However, let us hear what Muri Silba has to offer as a remedy.

What she would like to see is the establishment of a board of musicians. Every aspirant to public honors as a musician would first have to be heard by this board, whose judgment would be above reproach. Just as no physician can practise medicine until he has passed his medical examination, no man or woman could practise music publicly until they had passed an examination in musicianship. This would free the concert halls and the public from the importunate demands of unworthy artists and leave a residue that might be taken seriously.

Well and good! But who is going to insure the lives of the devoted people who are to act on the board of musicians proposed by Muri Silba? If I know anything of the character of the usual aspirants for fame on the concert stage, were they to be refused the opportunity—if they had the price—for a public appearance, thoughts of murder would be developed in their craniums. Of course, the board of musicians might be surrounded by a bodyguard or preserved in cages and carted to and fro from the hall where they heard the aspirants, and kept safe under lock and key till the next time for their duty approached.

Incidentally let me say that examinations, anyway, by a board, are not the best means of testing capacity. There are those who might satisfy such a board but yet would fail to please the public. On the other hand, there are those who might be thrown out by a board of examiners, yet the public might acclaim them. There have been such cases, you know, as the history of music teaches us.

* * *

A number of us were discussing, the other evening, how ridiculous it is for the average young American girl with a good voice to believe that she can become a finished artist after a couple of years of study, even with a good teacher.

Among the party was Buzzi-Pecchia, the distinguished artist, and surely one

MUSICAL AMERICA'S GALLERY OF CELEBRITIES No. 209



Gabriella Besanzoni, the Italian Contralto of the Metropolitan, Sketched by Vifora as She Came Into Rosa Raisa's Dressing Room at the Lexington to Congratulate Her Sister Artist.

of our most efficient and noted vocal teachers. He brought up the case of Sembrich as an instance of a woman who, with a naturally good voice and rare intelligence, had devoted years to study before she got anywhere.

"Do you know," said Buzzi-Pecchia, "she first studied with Lamperti—that is, the son of the old Lamperti. That was at the time they were trying to make a lyric soprano of her, but they found that that was no good. After that they undertook to make a coloratura singer of her. Then Stengel, who became her husband, took her in hand. It meant two to three years' hard work before she acquired the wonderful trill which she has."

Now here is the case of one of the most noted singers in the world, who studied for years before she won success, indeed, she kept up her studying all during her career. Many other instances of noted singers were quoted to illustrate the old truth that art is long but life is short.

* * *

The story comes from Warsaw to the effect that Ignace Paderewski, formerly Premier of the newly formed Republic of Poland, when he heard of Premier Lloyd-George's refusal to help his country, seized a hatchet, smashed his piano, and cabled a flat refusal of an offer of \$200,000 he is said to have just received from a prominent New York concern.

The story adds that Paderewski declared that he never would play in public again, as a protest against what he called "British selfishness and mercantilism."

Some time ago I stated that I did not think Paderewski would ever return to the concert stage, unless in case of dire necessity, the principal reason being the great artist's known conscientiousness, which forced him to practice so many hours a day to keep himself up to concert pitch, and as he had been away from the stage for several years, now, I doubted whether he would, without adequate preparation, ever return. My statement was founded somewhat on what Alexander Lambert, the noted pianist and teacher, told me, and Lambert, you know, has been in close touch with Paderewski all along.

However, if a certain Prince Lubomirsky, who is understood to represent—as Minister—some of the various factions that are fighting for control in Poland, may be taken as a fair representative of the Pole of education and social position of to-day, all I can say is that I think Lloyd-George was absolutely justified in taking the position he did.

Incidentally let me add that while it may be true that Paderewski smashed his own piano, there are still a few left in this country which would be at his disposal, should he decide to change his mind.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Max Smith of the New York *American* makes the definite statement that Arturo Toscanini will be with us next season. It is known that Mr. Smith was on terms of close intimacy with the distinguished *maestro* when he was in this country, and therefore he may be credited with speaking with authority.

Should, however, Toscanini return, it is pretty certain that he will not do so in connection with the Metropolitan Opera House, but is more than likely to be associated with the Chicago company, though the report that he may be connected with the Boston Symphony Orchestra is again being circulated on what is claimed to be authority.

That Toscanini will never go back to the Metropolitan is pretty well assured. His break with Gatti-Casazza was, it seems, very decided. What the various causes were that led to the situation will probably not be known, except that it has been understood that Toscanini demanded as the price of his return at one time such absolute control of the artistic management of the Opera House as would have undoubtedly conflicted with Mr. Gatti-Casazza's authority.

You may recall that I related an incident which happened after Toscanini had retired from the Metropolitan, when he met Gatti and his wife, Mme. Alda, in Venice, and that when Mme. Alda tried to bring the two together again, Toscanini positively refused to accept the proffered hand of good will.

It is known that some of the directors of the Chicago enterprise are greatly in favor, as I believe I have reported before, of having Toscanini, if they can get him, at any figure, their reason being that if they must have a deficit in the operatic management, why not spend a little more money and get the best man there is in the field?

* * *

The story goes that Maeterlinck, after witnessing the performance of Debussy's "Pelléas and Mélisande," based on his own story, at the Lexington Avenue Opera House, declared:

"Now I understand my work!"

At first sight this may appear rather curious, but it is well known that authors as well as composers are not by any means the best exponents of their own productions. For instance, Charles Dickens was a notoriously bad reader, tired people to death when he read his own works. He seemed lacking in pathos and humor. Another instance is that of Mascagni, who when he came here to conduct his own *Intermezzo* did not begin to approach the conducting of the work by the regular conductors of the Metropolitan at the time.

Maeterlinck, as we know, particularly complimented Mary Garden on her performance of *Mélisande* and told her that she had opened up a new viewpoint to him.

Bearing upon this, let me recall the failure of some of our greatest poets to write a successful play, as illustrated by the efforts that Tennyson made in England, which brought disaster to the theaters where they were produced. In the same way, there are men of eminence as literary men who have not the dramatic instinct. Conversely, there are men who have the dramatic instinct but have to get assistance when it comes to writing the dialogue and clothing their crude ideas so that they may be presentable and effective.

What Maeterlinck probably meant when he spoke as he did, is that which was more or less mystical and abstract in his own mind, in the character of *Mélisande* was given concrete expression by the genius of Mary Garden and so he saw something visualized, which had only been "in the clouds," as it were, as far as he himself was concerned.

* * *

Corinne Rider-Kelsey's return to the concert stage will be welcomed by a good many who appreciate a pure and beautiful voice, and appreciate that clearness of diction which is so rare among singers, especially Americans.

Mme. Rider-Kelsey has been missed for some time, and her place has not been taken, so that her re-appearance is all the more grateful, especially to those who have heard her in oratorio.

Every now and then some young artist of talent who has been kept back for all kinds of reasons in an operatic company, gets a chance and promptly leaps into fame and success. An instance of this was recently afforded in Chicago, when Florence Macbeth, already distinguished as an artist, sang the rôle of *Gilda* in "Rigoletto" at a matinée performance. Hubbard, the noted critic of the Chicago *Daily Tribune*, says that the performance took on special interest and spirit because of Florence Macbeth's singing the rôle of *Gilda*, in which she scored a pronounced success. She had had no opportunity, it seems, this season to show her worth, but when the chance came she carried all before her. Hubbard considers the girlishness and winsomeness of her personality make her an ideal embodiment of *Gilda*. Her voice, with its ease of production, its clear, ringing upper notes, its facile technique and its beauty of tone, enables her to sing both florid and sustained music brilliantly and convincingly. He compares her work favorably with that of another great artist. The audience evidently appreciated Miss Macbeth, for it insisted upon her repeating the "Caro Nome." It seems she sang finely in the duo with Ruffo in the second act, and that in the final quartet her soprano rose clear and vibrant among the other three voices, so that it was altogether an afternoon of triumph for the talented little lady.

Here is another instance of a young American singer coming to the front when she got adequate opportunity, which is all that has ever been claimed, as I have said again and again, for our American singers. Give them a chance, a good square chance, and they will make good. In the case of Miss Macbeth, it is all the more agreeable to chronicle her success for she is a fine girl, of estimable character, who has struggled long and hard for recognition. And as Hubbard says, she has had little if any opportunity to show what she could do. When she got the opportunity, she promptly made good and so scored with the audience and received recognition from one of the most noted and discriminating critics on the Chicago press.

* * *

Fortune Gallo and his San Carlo Opera Company, who are now on the Pacific Coast, are carrying all before them. The business is reported to be phenomenal, continuous lines at the theaters from morning till night. They always were appreciative of good music, by the bye, on the coast. I can recall the time, in years gone by, when operatic companies used to jump from New York to the coast and do such good business as to warrant the enterprise and the tremendous expense.

Gallo himself will stay with the company during the engagements in San Francisco and Los Angeles. Then he is coming to New York to prepare for his forthcoming venture with Mrs. Hammerstein at the Manhattan Opera House.

* * *

Caryl B. Storrs a suicide!

The news came to me as a great shock. Not only the people of Minneapolis and St. Paul, who for years remember the genial and cultured musical critic of the Minneapolis *Tribune*, but visiting musicians who have known him and admired his writing, which was always appreciative, scholarly and yet never dry, heard the announcement with a sense of personal loss.

Some few years ago I was one of a party of newspapermen in Minneapolis at a luncheon, when Storrs was present and entertained us all with his wit and good humor. I met him again at the convention of the Minneapolis musicians and music teachers in that beautiful little town of Albert Lea, where he read a scholarly paper which aroused great interest.

His, indeed, was one of the many tragedies of the war. It seems he went out and served in Serbia and so witnessed such horrors that he never got over them. On his return to this country he took up his old newspaper work but seemed unable to concentrate his mind. So he went to his mother in California, who nursed him. Then again back to his work. But he appeared obsessed with the idea that his writing was no longer what it was, became nervous, and finally in a fit of despair that he could no longer command his splendid mental powers, he took poison.

It is not often given to the critic on a great paper, who does his duty faithfully year by year, to win the affection as well as respect of those whose work he criticizes.

Caryl Storrs was an able critic, a clever writer, a genial companion, and a great gentleman.

When the performance of "Zaza" was over, I said to myself:

"This will be one of the great hits of Gatti's management. It will draw the town. It will play to sold out houses as often as it is given. This time La Geraldine "has been and gone and done it!"

For this reason I was particularly interested in a conversation at dinner at a fashionable restaurant the other night, which conversation was carried on by two ladies and two gentlemen, typical young Americans of the upper social set.

First Young Man: "They tell me that 'Zaza' at the Met. is the hottest thing in town. Charley Guzzler at the club says it has 'the Frivolities' beaten to a frazzle."

First Young Lady: "Oh, we must all go. Say, Jimmie, you ought to get us four orchestra seats."

Second Young Man: "Have a heart! The speculators are asking from \$40 to \$60 a pair for seats in the orchestra, and I blew in my month's allowance two nights ago at bridge."

Second Young Lady: "I have an idea! Our parson, you know, since he delivered that attack on the stage some weeks ago, has not had a good subject. Suppose we tip him off that there's something real bad at the Opera. He sure will want to go."

First Young Man: "But how will that get us the tickets?"

Second Young Lady: "Why, this way. We'll tell him that we can't get tickets, they are too high priced, but suggest that he talk to 'Pop,' who is a director in the National Purity League, have him suggest to Pop that it will be a good thing to get a box so that he could see the show from the back and not be too much in evidence."

First Young Lady: "I think Pop will fall for it, for I saw him prick up his ears last night at dinner, while he was reading the *Evening Post*, when he heard grandmother, who was at the first performance of 'Zaza' say that she had had the time of her life."

Second Young Man: "That's all right. There are six seats in the box. That's one for Pop, one for the parson, and four for us. But suppose grandmother wants to see the show a second time?"

First Young Lady: "Then, Jimmie, you will have to sacrifice yourself and buy an admission and hover 'round."

Second Young Man: "I'm always the goat!"

First Young Lady: "Not the goat, Jimmie, only a dear little kid."

Second Young Man: "Rats!"

* * *

In his leading article in the New York *World* last Sunday, James Gibbons Huneker, under the euphonistic title "Hell and Hobnails" comes to the conclusion that Greater New York is most in need of a No-Music Week. Says he:

"Let us have a No-Music Week when the braying of singers, the scratching, thumping and blowing of players will stop and the tortured ears of opera and concert goers may enjoy a temporary peace. Pray Apollo for this boon."

But this is not all that worries our good friend. It is also that "for several years the irruption of comic opera girls on the stage of grand opera has grown apace. It should be critically discouraged, better still, managerically frowned upon. When a pert young miss who can't sing or act, nevertheless holds the opera up and keeps the audience exclaiming, 'ain't she cute,' or 'ain't she cunning,' it's time for the stage manager to intervene."

This leads up to an explosion of wrath on the part of Huneker with regard to the recent débüt of Evelyn Herbert in "Rip Van Winkle," which he does as follows:

"The other week a much advertised young 'gal' romped all over the stage of an opera house, playing her rôle with her legs, which were supposed to be bare. She mugged at the audience, nodded to her friends in the boxes, and generally made a nuisance of herself. Was she applauded? She sang badly, with a voice of mediocre quality, and she was not particularly good-looking. But those naughty, naughty legs! And ugly spindle shanks they were. She would be shocked to learn that she was the most potent contribution to the failure of the particular opera because of her monkeyshines, which proved so diverting to her suburban admirers. We could instance a score of such annoying cases. Grand opera should not be selected as a proving-ground for amateurs, the majority of whom go into operetta after they make a mess of matters. Meanwhile the public is the sufferer."

When I read this I dozed, and as I dozed, I dreamed. And in my dream I

saw an enormous Corliss engine, the great wheel of which reached to many times a man's height. And at the lever stood one with a sardonic smile upon his face. And as he set the great engine in motion, which as it came down was calculated to reduce to powder tons of quartz, I saw that as it rose it had crushed—a butterfly.

* * *

A report comes from St. Louis to the effect that the distinguished Russian musician and composer Rachmaninoff, had refused to appear at a concert unless he was guaranteed twelve bottles of beer. The whole musical community was seized with panic, till August A. Busch, the great beer producer of St. Louis, same to the rescue and telephoned the committee that if Rachmaninoff would step round to his residence after the show, he could have his dozen and as many more as he could hold.

When Prohibition was threatened we heard that organized labor voted to quit work on a certain date. "No beer, no work," said they. But they kept on the job all the same, though at advanced wages. This is the first time, however, that a musician of distinction is reported to have refused to appear unless he had his beer, says Your

MEPHISTO.

YSAYE ORCHESTRA IN CHILDREN'S CONCERTS

Experiment Proves a Success in Cincinnati—Orchestra Led by Assistant Conductor Alloo

CINCINNATI, O., Feb. 7.—The Cincinnati Symphony Orchestra gave two highly successful concerts for the young folks last Friday afternoon and to-day. The programs were of a bright variety, including the second movement of the "Surprise" Symphony of Haydn, the first movement of the "Pastoral" of Beethoven, the Scherzo from Mendelssohn's "Midsummer Night's Dream" music, Gounod's "Funeral March of a Marionette," several numbers from Tchaikovsky's "Nutcracker" and the "Ride of the Valkyries" of Wagner. These were conducted by Modest Alloo, the assistant conductor, in the absence of Ysaye.

The interpreter was Thomas Kelly, of the Conservatory faculty, who gave the juvenile hearers an idea of a symphony orchestra and its construction, the character of the various instruments, and then told them, in a charming manner, little stories about the music which was played. Altogether the children had a very good time and the experiment, new to Cincinnati, was quite a success. The audiences at both concerts were very large.

John McCormack had to postpone his recital scheduled here for last Tuesday evening, on account of bronchitis. The noted tenor will give this concert March 23, instead.

J. H. T.

VERD IN CINCINNATI

French Pianist Wins Large Following at the Conservatory of Music

CINCINNATI, Feb. 9.—Jean Verd, the eminent French pianist, who has been added to the faculty of the Cincinnati Conservatory of Music, will make his first public appearance on Thursday in the Conservatory Concert Hall, appearing with Jean ten Have, the violinist. Mr. Verd is winning a large and devoted following in Cincinnati as a pianist and teacher and his forthcoming débüt is awaited with keen interest. Under the general title "An Evening of French Music" Mr. Verd will be heard with his associate in the César Franck Sonata and the Paul Paray Sonata, which will have its first performance in America on this occasion.

Mr. Verd will also play a group of Debussy, Florent Schmidt and Rhené Baton.

Detroit Symphony in Zanesville, O.

ZANESVILLE, OHIO, Feb. 8.—The Detroit Symphony, Ossip Gabrilowitsch, leader, was well received by a capacity house at the Weller Theater, Feb. 3. Mr. Weist, local impresario, is to be congratulated on bringing this splendid organization which gave a delightful program. Ida Divinoff, violinist, the soloist, proved herself an artist of first rank.

O. D. L.

Following the example of her Metropolitan associates, Lenora Sparkes will make a late spring tour under the direction of the National Society for Broader Education and will give recitals in Montreal, Toronto, St. Louis, Milwaukee, Detroit and other cities in June.

Katharine Goodson to Play New Works on Long U. S. Tour



Katharine Goodson, Noted English Pianist, Who Arrived Recently for Her Tour

Katharine Goodson, the noted English pianist, arrived in New York on the Lapland on Jan. 15, from England. Miss Goodson will soon begin her concert tour under the management of Antonia Sawyer. With Miss Goodson was her husband, Arthur Hinton, the English composer, several of whose works have had conspicuous success both here and abroad.

Asked as to her English tour, on musical matters in general abroad, Miss Goodson confirmed the oft-repeated statement that the mass of concerts in London, and throughout the country, is amazing. Several of her concerts on tour were joint recitals with Bronislaw Huberman, the Polish violinist; in others she and Mme. Melba gave the program. Owing to her delay in arrival here, her first New York recital, which was to have been on Jan. 8, has had to be postponed until Feb. 16.

When she appears at Aeolian Hall on Monday evening, Feb. 16, Miss Goodson will play a program which is notable for its inclusion of classic and modern works. Among the former are Schumann's "Kinderszenen" and the Chopin B Minor Sonata, as well as Brahms's C Major Intermezzo and Rhapsody in E Flat. Modern France is represented by two works of Gabriel Grovlez, Finland by two Selim Palmgren pieces, and modern England by three pieces from Arthur Hinton's suite "A Summer's Pilgrimage." Another novelty is Smetana's "Bohemian Caprice."

Miss Goodson will introduce the Second Concerto of Liapounoff at some of her orchestral engagements here. She will play it with the Chicago Symphony, on Feb. 27 and 28 and in Detroit, and again with the Minneapolis Symphony in St. Paul and Minneapolis. She also will play at Philadelphia on March 11 and 12.

Among the dates booked for her are: Toledo, Superior, Detroit, St. Paul, Minneapolis, Northfield, Faribault, Chicago, Galesburg, Ashland, Wis., Grand Island, Philadelphia, Cincinnati, and ten dates in Kansas City and elsewhere in Missouri. Miss Goodson gives her Chicago recital at Kimball Hall on the evening of March 3. Miss Goodson will remain here till early in May, returning to London in time to appear at the concert of the Royal Philharmonic Society on May 20 at Queen's Hall, at which she will give a series of recitals during the London spring season.

FRANCES ALDA SOLOIST WITH EUPHONY SOCIETY

Diva Assists at the Second Concert of Women's Organization—Hahn Leads Chorus in Five Numbers

Under the able baton of Carl Hahn, the New York Euphony Society gave its second concert of the season on Monday evening, Feb. 2, in the grand ballroom of the Waldorf-Astoria, with Frances Alda as soloist. An orchestra of some sixty-five members of the New York Philharmonic lent its aid.

Mme. Alda was given an ovation for her splendid singing of songs in French, by Philidor, Debussy and Fourdrain, as well as Munro's "My Lovely Celia" and the Finnish Järnefelt's "Kehtolaau." She was recalled many times and encored and later sang with the same excellent effect the "Un Bel Di" aria from "Madama Butterfly" and a group of English songs by Leoni, Lieurance, James H. Rogers, Elsa Maxwell and Woodman. Erin Ballard played her accompaniments artistically.

The chorus proved itself efficient in part-songs by Coleridge-Taylor, Horatio Parker, while in Debussy's "The Blessed Damozel" admirable singing was done, this charming work being given a fine performance under Mr. Hahn's leadership. In this work the incidental solos were sung by Edna Moreland and Mary Davis, Miss Davis singing her part with lovely vocal quality and artistic feeling. In Neidlinger's "The Songs of Long Ago," Gertrude McDermitt sang her solo attractively. Helen Henery also sang a solo in it. Mr. Hahn led the orchestra in the Prelude to "Meistersinger" and Benoit's "Charlotte Corday."

Blanche Goode Assists at New Rochelle Concert

NEW ROCHELLE, N. Y., Feb. 4.—Blanche Goode, pianist, was one of the soloists of the first community concert given under the auspices of the New York *Globe* Community Service on the evening of Jan. 27. Miss Goode played charmingly a group of Chopin, Burleigh-Kramer's "Deep River" and Moszkowski's "Caprice Espagnol." Charles D. Isaacson delivered an interesting

Noted American Musicians Serve as Models for "The Gift of God"



Photo Western News Union

THIS plastic conception of Music is the work of Karl Skoog and is nearing completion in his studio at Cambridge, Mass. The work is entitled "The Gift of God," and its three foremost figures are modelled from noted American artists. The figure with the violin is Albert Spalding, the singer, Geraldine Farrar; the pianist, Dai Buell.

The ideal figure with the harp symbolizes the influence of mythology in music. The several figures take the form from the clouds and over all hovers the colossal shape of winged spirit or messenger of God, bearing the inspiration.

A reproduction of the group will be unveiled at the coming exhibit of the Society of Independent Artists at the Waldorf-Astoria, New York, next month.

talk on "Face to Face with Massenet." Other soloists were Aimée Corner, contralto, John Corigliano, violinist, and Dorothy Terrill, soprano. The program closed with community singing under the direction of C. S. Shumway. Maurice La Farge, Willy Schaeffer and Helen Steel were the accompanists. Miss Goode scored another success as soloist on the evening of Jan. 31 at the *Globe* concert given in the De Witt Clinton High School Auditorium.

Cecil Arden Triumphs With Orpheus Club of Ridgewood, N. J.

RIDGEWOOD, N. J., Jan. 27.—Cecil Arden, the young contralto of the Metropolitan, appeared last evening as soloist with the Orpheus Club. In spite of the influenza epidemic a large audience was present.

Miss Arden's offerings included the aria "O Mio Fernando" from Donizetti's "Favorita," which she sang with breadth and beauty of tone, the "Brindisi" from "Lucrezia Borgia," songs by Tchaikovsky Rimsky-Korsakoff, Paladilhe, and a new, attractive song "Les Beaux Rêves" by Buzzi-Pecchia. These numbers together with the encore "Chantez-Riez-Dormez"—Gounod served to strengthen the admiration and esteem of the audience for this young artist. The aria "Lieti Signor" from "Huguenots" was given with remarkable flexibility. Miss Arden also sang songs by Saint-Saëns, Homer and Guion, after which she was encored. The audience being insistent on a second encore. Miss Arden sang "Dixie" and "Carry Me Back to Ole Virginny."

Tuckerman Earns Admiration in Two Concerts

Earle Tuckerman, baritone, was soloist on Sunday evening, Feb. 1, at the organ recital given at the Temple Emanu-El, New York, by Gottfried H. Federlein. Mr. Tuckerman scored in the aria "With Pious Hearts" from Handel's "Judas Maccabaeus" and later in the "Is Not His Word like a Fire?" from Mendelssohn's "Elijah." Mr. Federlein gave admirable performances of four Wagner pieces, the "Forest Murmurs" from "Siegfried," the "Fire Music" from the "Walküre," the Prelude to "Lohengrin" and the Finale from "Tristan and Isolde." On Jan. 27 Mr. Tuckerman appeared at Concordia Hall, Danbury, Conn., in a "Victory Concert," where his singing of songs by Turner-Maley, Grant-Schaefer, Sanderson, Negro spirituals arranged by H. T. Burleigh and Guion brought him the audience's immediate favor. He also sang a Hoffmann duet with Mme. Louise Grumman, soprano. He had to sing three encores.

Zoellners at Northfield, Minn.

NORTHFIELD, MINN., Feb. 8—The Zoellner Quartet further increased their fine reputation by their concert for Carleton College on Jan. 30. Their playing was flawless and splendid contrasts were maintained throughout the program.

From Mozart to Brandts-Buys was a far cry but the modern Hollander stood up well under the test, the audience being highly receptive to the work. The Zoellners will be re-engaged for next season.

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Chicago, March 1; July 1.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mrs. Oscar E. Busby, 233 No. Ewing Ave., Dallas, Texas.

Dallas, March 8; Memphis, Tenn., June 21.

Jessie Currey Fuller, 50 Erieon Crescent, Buffalo, N. Y.

Bethel, July 1.

Mrs. John Warren Carrick, 977 East Madison St., Portland, April 15; August 15.

Clara Sabin Winter, 410 No. Main St., Yates Center, Kan.

Wichita, Kan., June 2.

Mrs. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

Mrs. Wesley Portee Mason, 5011 Worth St., Dallas, Texas.

Virginia Ryan, 1115 Washington St., Waco, Tex.

Waco, Feb. 16.

Information and Booklet upon request.

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"You could have heard the roar that followed his delivery of the Prologue across the river. He was in voice and sang magnificently."

—James Gibbons Huneker, in the *World*

TITTA RUFFO

Comments on his appearance as "Tonio" with the Chicago Opera Association at the Lexington Theater, New York, on Jan. 28, 1920

TITTA RUFFO'S TONIO A HIT.—Titta Ruffo it was who last night brought about the three-day-looked-for-in-vain "event" at the Lexington Theater. As Tonio in the Chicago Opera Association's presentation of "Pagliacci" he aroused a crowded house to a babel of enthusiasm. The Italian contingent of opera-goers was out in force, strong handed and lusty of voice. After Mr. Ruffo's singing of the Prologue the torrent broke loose and was not abated for several minutes. Mr. Ruffo has a glorious voice and is an accomplished artist.

Sylvester Rawling, *The Evening World*, Jan. 29, 1920.

"'Pagliacci' began with a tremendous ovation to Titta Ruffo, who sang the prologue with something so big and human and thrilling in his beautiful voice that the audience forgot its opera manners and shouted. Even people with no Latin temperament cried 'Bis' and 'Bravo,' and at last Mr. Ruffo repeated a part of his aria."

Katharine Lane, *The Evening Mail*, Jan. 29, 1920.

"Titta Ruffo got the most tremendous explosion of applause that the season has brought. The audience went frantic when he finished the 'Pagliacci' prologue, and the tumult did not abate until he repeated the latter part. He is a personality, his acting is packed with expansive power; there is not another singer so dynamic before the public."

The Globe, Jan. 29, 1920.

"The performance of 'Pagliacci' marked the début with the Chicago company of Titta Ruffo, the famous baritone, whose Prologue had in part to be repeated, so great was the storm of applause which greeted it. The crowd certainly liked him, and will probably hold him one of the greatest attractions of the season."

The Evening Sun, Jan. 29, 1920.

"As a matter of fact the triumph of the day was Titta Ruffo's. It was for him that most music lovers flocked to the Lexington last night. And when he had given expansive utterance to the prologue, proclaiming the top notes with a force and effusiveness bordering on the phenomenal, the crowd burst into a tumult of vociferous applause such as had not yet been heard east of Broadway this season. Of course, there was an encore; there always is when Ruffo sings the prologue."

Max Smith, *New York American*, Jan. 29, 1920.

"In 'Pagliacci' Mr. Titta Ruffo dislocated the usual order of things somewhat by making the baritone part of Tonio the center of attraction, instead of Canio. The enthusiasm, laid in trains throughout the house, smoldering impatiently during Ravel's comedy, was ready to take fire on the mere appearance of Mr. Ruffo before the curtain in the Prologue; and did so. So great was the excitement after it that he finally repeated the last part.

"Mr. Ruffo's voice, which seems finer than it did on his former appearance in New York, is one of immense power and sonority. It is still young, fresh and vibrant. It is a voice of bronze till it is forced to its extreme power in the upper tones, when it is as a brazen clarion."

Richard Aldrich, *New York Times*, Jan. 29, 1920.

"Titta Ruffo returned on this occasion, and you could have heard the roar that followed his delivery of the Prologue across the river. He was in voice and sang magnificently. He is a wonderful Titta Ruffo!"

James Gibbons Huneker, *The World*, Jan. 29, 1920.

"While the première of an opera by one of the foremost living composers would, as a general thing, overshadow all interest in individuals, the first performance in New York last night of Ravel's 'L'Heure Espagnole' took a secondary place compared with the return to the local operatic stage of Titta Ruffo, the highest paid baritone in the world.

"He was heard as Tonio in 'I Pagliacci.' When he finished the prologue the whole audience, from the top gallery to the front row of the orchestra, burst into spontaneous applause. There were shouts and whistling.

"It was good to see a New York operatic audience really wake up and shout its approval. There is too much polite applause and too little real enthusiasm. But such an ovation as Mr. Ruffo received is almost unparalleled in the history of baritones in New York. He had to repeat part of the prologue. His voice is the most vital, the most thrilling among operatic baritones. His idea of the prologue dramatically is different from that of other singers. He is original as well as thrilling, and his singing was more artistic and less theatrical than when heard here before.

"There were reports that Titta Ruffo lost his voice during the war, for he did not sing when his country was in the fighting on account of his military duties, but his singing is now better, if anything, than before."

New York Herald, Jan. 29, 1920.

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A Musical Melting-Pot in the Heart of New York's Slums



Union Neighborhood Music School Pupils and Director. Left—A Class in Ear-Training at Work. Center—Mrs. Janet D. Schenck, Director of School and Head of the Piano Department. Right—Registering New Pupils.

By CLARE PEELER

"I THINK of nothing of more permanent value than the impress left on young, growing minds," said Harold Bauer, in his address delivered to the friends and students of the Union Neighborhood Music School, Jan. 19.

Much more than a merely felicitous phrase, Mr. Bauer's words expressed at once the *raison d'être*, the purpose and the accomplishment of this most excellent work. One has but to walk, as the writer did, from the subway steps to the building at 241 East 104th Street, to realize both the kind of the impressions and the quantity of young growing minds that prevail in that section of New York City. And when one is cursed by an imperfect sense of location that sends one over at first toward the East River, instead of toward the Hudson, one adds a few extra blocks and a little more to the multiplicity of impressions.

Heaps and piles of dirty, half-frozen snow, in which mere babies roll and romp; the ash-can and the garbage-can emptying their redolent contents on the sidewalk under one's feet; little, dirty billboards of little, dirty motion picture theaters, with their advertisements in a foreign character; sluttish, bareheaded women, without a figure or a clean feature; one "Pretty Lady" to add to the contrast her horror of paint, false jewels and sickening chic; men with skull caps, long beards, and coats that reach their heels; and strung from one housewall to another a line with things hung on it that may be clothes. Not one touch of beauty except a vista of the Hudson that man could not get blocked by his horrible rabbit hutches; not one bit of cleanliness to rest the eye or quiet to rest the ear; nothing but sordidness, dirt, noise and little children! But they laughed, some of them as happily as they do in Central Park under a uniformed nurse's eye; their cheeks are as red and their eyes as bright. And if some of them scream horrible things at one another in the excitement of play, is that their fault, or ours?

A Bright Spot—and Music

But we come to a group of buildings, surrounded by dirty, meager shops; a sign, Union Settlement Hall; some iron railings, a long flight of steps. Everywhere there are children; on the steps,

in the street, on the sidewalk. Also indoors they swarm, but here they have the look of purpose, of interest; and here there is cleanliness and even a little beauty. The white-curtained reception room of the music school is not only quite clean, but it is artistically furnished. Books are plenty; there is a pretty lamp, an open fireplace, the glow and the warmth both comforting on this dark, bitter-cold afternoon. There are tiny "rest-rooms" for the pupils where they may study in quiet, and these, made gay as they are with their bright cretonnes and a picture or two, must look to many of them like a little heaven of beauty and rest.

A small office like a cell shelters the untiring activities of the director, Mrs. Janet D. Schenck. Like rulers, like people; and one may doubtless credit to her influence the atmosphere of kindness and courtesy that meets one at the very door of the school, from the small child who says "You gotta go over to the other side, please, Miss," to the bright-faced secretary, Mrs. Skinner, who is trying to answer six questions at once as you make your dazed entrance.

Next door to the Union Neighborhood Music School is the Union Settlement, founded in 1895, out of which the music school took its rise in 1903. The two organizations have had a distinctly separate existence since 1917, though living in the friendliest, most harmonious of relations. Originally the Music School was supported by a group of young society girls, known as the Junior Auxiliary. By the fall of 1917 the young founders were so largely engaged in war work that it became necessary, if the excellent work of the Music School were to continue, to organize a new board of directors. This was made possible through the interest that had been roused in a group of people to whom appealed both humanity and music, and the board now includes Mrs. Edward J. de Coppet, Mrs. Otto Kahn, Mrs. Henry de Forest Baldwin, Mrs. Donn Barber, Mrs. Martha B. Schirmer, Miss Gertrude Freeman, Mrs. Montague Flagg, Mrs. Roy A. Rainey, the Rev. Wm. P. Merrill, Mr. J. Frederick Talcott, Mrs. Joseph T. Auerbach, Mr. Frank S. Hastings, chairman; Mrs. Julius F. Workum, secretary, and Mrs. Henry D. Dakin, treasurer.

Noted Artists Give Aid

Three noted musicians from an Auxiliary Board, Harold Bauer, the pianist; Pablo Casals, cellist, and Louis Svecenski, viola player. These artists have most kindly given of their valuable time and their invaluable interest to help in developing the greatest of the arts in this remarkable quarter of New York, where the people of eight nations live side by side. The child of the Russian, Polish or Hungarian Jew, with his flaming love of art and his clinched determination to know sits by the brilliant, lazy, music-loving Irish; the talented, indolent Italian rubs shoulders with the German and the Austrian, born with the

love of music and its instructive understanding, and among them laughs the quick-witted French child, artist from his cradle. No wonder these three men, artists to the core, can discern here the hands that may carry on the torch they must some day let fall.

"Mr. Bauer has been wonderful to us," Mrs. Schenck said. "For three years he has examined our piano class for us in the spring and besides that he has come as often as he could to hear individual pupils now and then, or talk to the children, or play for us. I had studied with him abroad, and thought he would take an interest in the school, but he has been even more interested and kind than I could possibly have hoped. The children adore him; they call him 'our Mr. Bauer.' Mr. Svecenski and Mr. Casals have also been most kind and helpful; their interest has helped bring others, so that we feel that we really have many friends who want to see us succeed and will help us to do so. When we first started the school, six years ago, we had \$150 in the bank that the young girls of the Junior League had raised for us by an entertainment. I knew some of them and they persuaded me to take charge of the piano department. I have been here ever since, and for two years have had full responsibility."

Like Sir Isaac Newton, who had a big hole cut in his study door for his big cat and a little hole made for the little cat (but with better reason than had the great philosopher) the school has a big hall for its big concerts, and smaller rooms for practising chamber music and for classes in ear-training, harmony and ensemble. In one of the smaller class rooms we found two girls, about ten and twelve, respectively, working away vigorously at violin and 'cello, an older girl at the piano, while Miss Hoffman, one of the teachers, directed their efforts. In another classroom an eighteen-year-old girl pupil of whom Mr. Bauer had spoken as "most promising," played two Chopin Etudes for the visitor, not only with good musical feeling, but with surprising fluency. Miss Balentine, a pupil-teacher, was solely responsible for the evidently good foundation that had been laid. In yet another little room we found nine or ten children of all sizes and types, getting ear-training. One small fellow, with what someone called "a Heifetz-y face" and fair hair, was so tiny that his feet, as he sat, were a long way from the floor; but his serious little face was set in its intense interest.

There are in all twenty instructors for the 170 students, and several of the faculty are former pupils of the school. Teachers and students alike, during the

winter, give concerts, to which the neighborhood music lovers gladly repair; and not only have Mr. Bauer, Mr. Casals and Mr. Svecenski made music for these hearers, but other artists, including Guiomar Novaes, have most gracefully given of their best.

Already one-third self-supporting, the school is looking forward to becoming even more so in the future. Each harmony pupil in a class pays 10 cents for his tuition; individual lessons of forty minutes each, cost 50 cents; if two students share the period it costs each 25 cents. Besides these regular fees, students and parents have contributed between \$40 and \$50 to the school; and in nine instances this winter parents, in addition to paying for their own child's lessons, voluntarily paid for the lessons of another child who could not otherwise have afforded them. This has now grown into what is known as the Parents' Scholarship Fund, and the school has no greater source of pride than that these people out of their poverty can thus help others. In addition, the older students have given concerts during the last three years in hospitals, old peoples' homes and elsewhere, where they could bring with their music not only pleasure but healing.

There perhaps lies the crux of the splendid work done by this admirable group of workers, headed by the fine and brilliant woman who has devoted her whole time thus far to its advancement. To discover individual talent is excellent; to develop it, more excellent still; to make it self-respecting through self-helping, yet more excellent; but what could be a greater achievement than to bring out in these children and in their parents, through their love of music, that sense of kinship which shall be their greatest protection against the gospel of a selfish nationalism or an equally selfish gospel of anarchy?

New Orchestra Will Give Initial Program

The New People's Symphony Orchestra, under the direction of Louis Frohman, its founder, will give its first concert in Carnegie Hall Sunday evening, Feb. 22. Mr. Frohman is said to be the youngest orchestra leader in this country. The assisting artists will be Mme. Christine Langenan, dramatic soprano; Jerome Rappaport, eight-year-old pianist, and Bernard Schram, cantor from the Washington Heights Temple.

Kosack Yamada, the Japanese composer, who was in America last year, gave a recital of German lieder in Tokio on Dec. 27.

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A few random press snapshots of the current season.

PITTSBURGH

Pittsburgh Post, Oct. 18th:

Another triumph of American artistry marked the appearance of Lucy Gates. Miss Gates is decidedly American in her personality, in the colorful interpretation of her program. While Miss Gates' execution approaches the faultless, her most pleasing qualities lie in the purity of her tones and her sincere attempts to reach the hearts of her hearers.

NEWARK

Evening News, Nov. 14th:

Her singing matched in brilliancy the best that rival coloratura sopranos now before the public can do. In fact her trill in closeness and evenness is finer than any of her competitors command.

Ledger, Nov. 14th:

That she retained the thousands of admirers gained on her previous visit is just as certain as the fact that she won hundreds of new friends.

CINCINNATI

Times Star, Dec. 5th:

Lucy Gates was the admired soloist of the evening (Cincinnati Symphony Orchestra). Miss Gates has been greatly praised, and with reason; her's is one of the most beautiful voices, tonally, of the day. It possesses a richness of lower register, an evenness of line, a range and loveliness of quality throughout almost without peer.

Commercial Tribune, Dec. 5th:

Miss Gates, widely heralded, very soon proved that she needed no reflected light in which to shine, but that she has established her artistic position by the right of her own extraordinary endowment.

SAINT PAUL

Pioneer Press, Dec. 12th:

Lucy Gates, American coloratura soprano, entranced a great audience gathered to hear her sing for the first time in the Twin Cities. Her voice excels by being round and wonderfully true to pitch; her pianissimo is as nearly perfect as anything can be. There is a warm, fresh, spring-like quality in her tones and her technique seems adequate to anything.



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NEW ORLEANS

New Orleans States, Jan. 17th:

Miss Gates has a voice of great purity and long and perfectly even beauty, her diction is crystal clear, her vocalization effortless and her stage presence dignified and most pleasing.

HOUSTON

Post, Jan. 20th:

If ever an audience took unto their hearts an American artist, Houston people who heard Lucy Gates did just that. Her audience responded to her unaffected and girlishly dignified manner like flowers to the sun.

From North, South, East, West but they all tell the same story.

PORTLAND

Daily Argus, Oct. 30th:

From the first moment that she made her appearance, a vision of beauty and the "Lucy Gates smile" in charming evidence, she had her audience with her. Press notices are sometimes misleading, but the notices that have spoken of Miss Gates in terms of highest praise are most certainly well deserved. She has a voice of unusual range and lovely quality, and her stage manner, or lack of manner, is simply delightful.

WILKES-BARRE

Record, Dec. 2nd:

Shut your eyes and drift away with her on those billowy cloud-banks of tone, those airy, pure, honey-tipped sounds. Sail and dip, sway up then down with her brilliant roulades, ascend to the regions where the earth recedes and the tone films your inner ear like a far-off attenuated silken thread high up to the rarefied strata, and your senses are getting a treat all too seldom afforded these days. The audience was the largest of the year.

CANTON

Eve. Repository, Dec. 3rd:

Miss Gates won her audience at the start and held it throughout the entire program, the enthusiasm increasing each time she sang. Seldom has a voice of the pureness of Miss Gates' been heard here. Her perfect control and her brilliant execution proved her to be an artist of first rank.

HELENA

Daily Independent, Dec. 19th:

To those who heard this charming girl and were held entranced for two hours by her wonderful vocal powers, comparisons with all the great sopranos famed on the concert stage was obvious.

RICHMOND

Virginian, Feb. 3rd:

She proved in point of vocal skill and interpretation to be one of the really great artists of the American concert stage.

"Musical America" Used as Text in High Schools of Moberly, Mo.



High School Classes in History, Theory and Appreciation of Music, and Their Text For Current Events. In Circle—Sarah I. McConnell, Supervisor of Public School Music

MOBERLY, Mo., Feb. 3.—Music is accorded a position corresponding to its value as an educational factor in Moberly's schools. Sarah I. McConnell is supervisor of public school music here. The accompanying photograph shows her high school classes in Theory, History of

Music and Appreciation, in which MUSICAL AMERICA is used for covering current events in the world of music.

The supervisor also directs the music in the ward schools, and is now preparing the grade children for two performances (on Feb. 24 and 26) of Bliss's

operetta "The Feast of the Red Corn." She also leads a girls' glee club of eighty voices and a boys' glee club of sixty voices, and these organizations are engaged in rehearsals for an operetta. Another musical body is the high school orchestra.

Before coming to Moberly Miss Mc-

Connell was connected with normal schools of Nebraska and Indiana as dean of the music department. In a similar capacity with the Muncie (Ind.) Normal Institute she outlined and administered a course for supervisors which was the second of the State to be approved by the Indiana State Board of Education.

THREE ARTISTS IN CONCERT

Marie Sundelius, Percy Grainger and Maurice Dambois Appear in Aeolian

Among the well-attended events of Music Week was the program in which Marie Sundelius, soprano, Percy Grainger, pianist, and Maurice Dambois, 'celist, united at Aeolian Hall on Friday afternoon, Feb. 6, and which served also

to display Duo-Art recordings of solo numbers, two-piano pieces, and accompaniments.

Miss Sundelius pleased her hearers with songs by Sharp, Spross, and Ganz, and *Micaela's* air from "Carmen," with Duo-Art accompaniments, and added *Musetta's Waltz Song* from "La Bohème" and a Swedish folk song, for which she had her own accompanist. Mr. Grainger played Liszt's Hungarian Rhapsody, No. 12, Schumann's "Romance" and his own

"Country Gardens," which was repeated by the Duo-Art, and two duets with himself by means of the Duo-Art. He added several extra offerings in response to the tumultuous applause.

The 'cello art of Maurice Dambois was heard to advantage in Boëllmann's Symphonic Variations, Saint-Saëns's "The Swan," the Delibes-Gruenberg "Passipied" and Popper's "Harlequin," with record accompaniments originally executed by himself. His pianistic talents also were revealed in the most novel number of the program, his "Bagatelle," a two-piano selection executed on one piano, Mr. Dambois playing with the Duo-Art on the same keyboard. O. T.

Edith Mason in Monte Carlo's Opening Opera

According to a cablegram received by MUSICAL AMERICA on Feb. 7, the opening of the Monte Carlo opera season under the direction of Raoul Gunsbourg was a brilliant event. The opera was "Faust," the principals being Edith Mason, the American soprano, Lucien Muratore, tenor, and Vanni Marcoux, baritone.

MR. DUMESNIL'S RECITAL

French Pianist Attracts Goodly Audience Despite Blizzard

A large audience braved snow and wind to hear Maurice Dumesnil give his second recital in Aeolian Hall on Feb. 6. A trifle tense at the outset, the gifted French pianist soon dropped into form in his opening Chopin group. In this he scored in the "Andante Spianato and Polonaise" Op. 22, and in the G Flat Waltz. The D Minor Mazurka seemed a trifle heavy, not quite playful enough in portrayal; but his reading of the little A Major Prelude was decidedly gratifying. A second group contained Albeniz's "Asturias," Gabriel Dupont's "La Mort Rode," "Nuit Blanche—Hallucinations," Granados' "La Maja el Ruisenor" from "Goyescas," and two Debussy numbers. Of the last named composer "L'Isle Joyeuse" was given an exceedingly artistic interpretation. Concluding numbers were a Scarlatti Pastoral and Allegro, Mendelssohn's Scherzo in E Minor and Liszt's Twelfth Rhapsody. Mr. Dumesnil had to grant several encores. J. A. S.

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"It is based on the best pedagogy and made practical with the most excellent material for practice. We shall take pleasure in recommending its use."—P. C. Hayden, *Editor, School Music*.

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BARITONE

Concert at Danbury, Conn., Jan. 27th.
Danbury "Evening News" says:

"He displayed at once a voice of great power and dramatic force, with remarkable flexibility as one of its predominant features. . . . proved his capabilities as a descriptive artist in the Negro Spirituals and finally responded to a second encore to his own accompaniment."

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SOPRANO METROPOLITAN OPERA COMPANY

A UNANIMOUS PRESS:

It was evident long before Miss Sparkes had sung the first group that her true vocation lies not in the world of opera but in the intimate region of song recital. Miss Sparkes sang everything well and some things superbly. In all of these the clarity of her enunciation; the uniformity of her scale and the purity of her tone were finely evident, while when necessary she displayed an emotional warmth which was unexpected to those who had known her only in opera.
—*New York Tribune*.

A recital that had many features of interest and gave many pleasure to lovers of song in its better manifes-tations, and in fact the significant these manifested in the songs was one of the most successful features of her most singing.—*New York Times*.

The lyric beauty of her voice was never in doubt. It is a voice of delicate texture and of limpid quality. She was not only tenderness and pathos that gave her dramatic power, but also the intensity of fervor and warmth that made singing more enjoyable because of the distinctness of her enunciation.—*New York American*.

Miss Sparkes must have had a pleasant afternoon and she gave pleasure to a goodly concourse of listeners. Freed from the blatant demands of operatic orchestration her voice was permitted to flow naturally, and its charming quality was heard with delight. She sang with beauty of tone, excellence of technic and genuine dramatic expression.—*New York Sun*.

Do you like to listen to Miss Lenora Sparkes at the Metropolitan? Then by all means hear her in song recital. It is not often that opera singers appear to good advantage in the more difficult realm of recital, but Miss Sparkes is one of the exceptions.—*New York Herald*



Photo by
Illustrated News

Lenora Sparkes's glorious voice was heard at its excellent best by a large audience, which evinced both its discrimination and pleasure by timely and spontaneous applause. Miss Sparkes was vividly effective in a group of four idyllic lyrics by Dvorak, and disclosed some new and precious vocal qualities in a lovely singing of two Debussy "decoratives."—*New York Morning Telegraph*.

With her frank, engaging English manner, Lenora Sparkes managed to get very close to a concert audience. The beauty of her pianissimo and legato made "At the Brook," by Dvorak, a lovely tone, the most dramatic song of the afternoon, the operatic prima donna.—*New York Evening Mail*.

Yesterday her demure star rocketed upon a patch of its own, and the Hall thereof could light up all, and the Sparkes with a sprightly grace, clearness and handiness handled with her voice, pleasure, and sweet songs. A group fortunate in experience, sure what variety of color and feeling showed Sparkes is able to command.—*New York Evening Sun*.

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- - - - Aeolian Hall, New York

Reclamation of Negro Music Is Duty of American Composer, Says William Reddick

Pianist-Composer Opposes Idealization of the Black Man's Spirituals—Collecting African Tunes in the Southland

"THIS," said William Reddick, at the very outset of the conversation, "is the first time I have been interviewed. I have been present at so many interviews that I almost feel as if I had talked on every subject under the sun. But always I was the accompanist, whose business it was neither to be seen nor heard, except perhaps when the singer's memory failed her or she couldn't think of the title of a song, or the name of a composer, or the right word. Then, accompanist-like, I was called upon to emerge from the shadow long enough to plug the gap.

"The accompanist, you know, is the original shrinking violet. He must take all the blame when things go wrong, and if the singer once in a while is so magnanimous as to let him share in the applause, people talk about how nice it is of the singer. I really think the public appreciates the good accompanist, though even the appreciative persons in most audiences have a habit of wondering who the accompanist is instead of looking at the program to find out.

"If the accompanist is unappreciated, the lack of appreciation rests with the singers. They are generally—not always—so wrapped up in their own success that they only notice the accompaniment when they don't like it. And the things an accompanist often has to do to a song to play it the singer's way! Even in my own songs I am told by soloists that such and such a phrase is better with the notes changed. I play it their way, of course, with a mental 'Oh, very well.'

Humor Is Essential

"The accompanist needs a sense of humor. Also he has many funny experiences. There is a young singer at the Metropolitan now, scoring a big success, who could scarcely get a hearing anywhere in New York a few years ago. I trotted around with her to several auditions that got her nowhere. Since her recent success, however, the phonograph company that had very little use for her in those days has been only too glad to exploit her. I mentioned some of these facts to another singer who came to me to rehearse. 'I am going through just the same thing,' she told me. 'I am not appreciated yet.' And as I listened to her tone I agreed with her."

YEATMAN GRIFFITH STUDIOS

VOICE

LENORA SPARKES

Soprano Metropolitan Opera Company Scores Brilliant Success in New York Recital

New York Morning Telegraph

"At Aeolian Hall Miss Sparkes' glorious voice was heard at its excellent best by a large audience. Miss Sparkes disclosed some new and precious vocal qualities."

New York Evening Mail

"The beauty of her pianissimo and legato made 'At the Brook' a lovely tone-picture. Debussy's 'Air of Lila' showed the superb control of the operatic prima donna."

New York Tribune

"Miss Sparkes interpretations were intelligent and filled with charm, and her voice warm in quality and easily produced. Indeed it seemed a different voice from the one the Metropolitan's patrons have been accustomed to. Miss Sparkes sang everything well and some things superbly."

New York Times

"Miss Sparkes' voice has much charm, and the skill and apt expressiveness with which she uses it makes it count for its full value. She sings with freedom and spontaneity, and her phrasing is artistic."

New York Sun

"Miss Sparkes sang with beauty of tone, excellence of technic. She showed knowledge of vocal art, and in her interpretations both taste and sentiment."



William Reddick, Pianist, and a Sketch of Him Invading the South for Negro Spirituals.

"Only the accompanist appreciates how really great the singer is. For only the accompanist has to listen to the singer's free and voluntary confession of her greatness. How should the others know? Almost a father-confessor is the accompanist. He always knows how poor in pocket the singer is. The singer tells him in the hope of getting the accompanying done at bargain rates.

"One of the duties of the accompanist on a tour is to receive the appeals of local composers who bob up with songs they would like to have the soloist include in that afternoon's program. I am making a collection of songs published at the expense of the composer. Listen to this!"

Here Mr. Reddick stepped to the piano and played and sang some Missouri

The Accompanist as Father-Confessor to Singers—Dodging the Local Musical Creator Is an Important Part of Routine

product that had to do with the league of nations.

"Things like that are among the problems of an accompanist on tour," he said.

Researches in Negro Music

Mr. Reddick told how he came to take up his labor of love, the reclaiming for concert purposes of the Negro spirituals. The first Burleigh "Deep River," he said, set him to thinking. Born in the South, he had lived his youth among the Negroes; had heard his nurse, the family cook, the village barber, and many a colored preacher and his congregation sing the spirituals.

"So, one time when I was home on a vacation," he said, "I tried arranging one. It pleased the family. Oscar Seagle, the baritone, who is an old friend, then tried it and liked it. That started me. Ever since I have been prowling among the old Negro airs, seeking out those that seem to me the most worth preserving. Just now I am working on 'Traveling to the Grave,' which is typically Negro in its character, in that it is very happy, even jubilant, about the approaching heavenly journey."

Going to the piano, he played and sang the lively Negro air from pencil notes.

"I picked it up near my old home in the South," he said. "I am writing it, too, for Oscar Seagle. He doesn't believe in idealizing the Negro songs, and neither do I. My intent is to keep their original flavor, and I will write so-called 'barber shop' chords to do this rather than embellish them or harmonize them in an un-Negro way.

"It is foolish to talk, however, of the 'correct version' of any given spiritual. The same song will differ in different parts of the South; so, naturally, arrangements will differ without any of them being more 'true' than the others to the original. Take, for instance, 'Standin' in de Need of Prayer,' or 'Wait Till I Put On My Crown,' two of those I have put into concert form. I have heard different versions of these airs in the South, and so I am not surprised to find them in collections of Negro songs with notation different from my own.

"The one important thing, it seems to me, is to retain the Negro spirit in the harmonization. I feel that only a Southerner really knows what the Negro spirit is. In looking over arrangements of Negro airs I can put my finger down, I

think, on those that have been made by men from the South, or by men who have lived among Southern Negroes.

"The true Negro tune, I think, gets back to Africa. The descending intervals and the lowered seventh are not Caucasian. Originally these melodies were, I believe, spontaneous improvisations. There is a story that one of the finest of them was first heard when a backwoods Negro got up at a camp meeting and sang it through from beginning to end, making up words and music as he went along. I have the melody here, a really beautiful one.

"I know something personally of the Negro ability to improvise, for there is an old cook in our family who does it when she thinks no one is listening. She had a lullaby she sang for me when I was a child, and I well remember a curious chant she sang at a time the whole family was sick, inspiring her to make up a tuneful jumble of phrases about 'the hospital-pittal.'

"There has been much confused talk about American composers regarding Negro music as American music. It isn't American music, and I don't think composers so regard it. It is African—or, if you want to use the term, Oriental. But who has more right to use it, or more of a duty to preserve it, than the American composer? It is not the heritage of the composers of any other country. Call it Negro music, call it African or Oriental, it is still a mine of unutilized melody and the American composer is the first prospector.

Ragtime as American Music

"The nearest thing to American music that has been developed is, in my opinion, ragtime. And ragtime probably traces back to Negro rhythm, more than to the syncopations of European music. The so-called 'barber shop' chords also can be traced back, I think, to Negro music, and it would be interesting to know the origin of the term. Perhaps it came from the groups of singers who gathered about every colored barber shop in the South. I say this only as a suggestion, without ever having made any research to prove or disprove it.

"The true Negro music, however, often was much more complicated than the modern 'jazz' or the ballads in which 'barber shop' effects are used. Starting with but one voice, it would build up by the addition of other voices, each doing its own little stunt, until there were some rather amazing contrapuntal effects. The Negro song need not be simple, therefore, to retain its atmosphere when arranged by the white composer. But it is important that the harmonies and the contrapuntal devices used actually hark back to the black man."

OSCAR THOMPSON.

LANCASTER, PA.—A musical event of marked merit took place Jan. 29 at the Martin Auditorium, when Raymond L. Myers, presented Ira C. Bowman and William F. Diller, advanced students, in a recital. The recitalists were assisted by Anna E. Martin, pianists, Karl Gorrecht, flautist and Amandus Stetler, clarinetist.

STUDIOS: 318 WEST 82nd STREET, NEW YORK CITY

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TOSCHA SEIDEL

VIOLINIST

His Triumphant Progress through South and West

Atlanta "A little man with a mop of black hair who got effects from one violin that you would ordinarily expect from a whole orchestra—that was Toscha Seidel at the Auditorium Friday night. It is not accurate to say that his playing was florid. There was nothing false or theatrical about his playing, simply bursts of feeling, warmth, color, life and dramatic effects that gave some of his numbers such climax as you don't expect at a concert."—*The Atlanta Journal*, January 10th, 1920.

New Orleans "The technic which untwists the charms that tie the hidden soul of harmony is truly his, and the clear vision of beauty the composer wished to express was clearly translated in the melting sweetness of the andante movement of this most beautiful work (Mendelssohn concerto). Seriousness of mien and direct consistency of purpose, a tone of marvelous depth and resonance, a thrilling buoyancy of expression when the text permits its use are some of the distinguished attributes which mark the genius of Toscha Seidel."—*New Orleans Times-Picayune*, January 13th, 1920.

Chicago "The excellent performance showed the young violinist to be not only a virtuoso of ample and brilliant equipment, but a thoughtful, serious musician as well. He read the Grieg music with no suggestion of desire for display or personal aggrandizement, but with loving appreciation of its beauty and rare worth."—*Chicago Tribune*, January 19th, 1920.

"Toscha Seidel played in fiery fashion the Mendelssohn Concerto, with a growing note of authority and pose in his more than admirable fiddling. This as well as shorter pieces called forth vigorous demands for encores from his large audience."—*Chicago Herald and Examiner*, January 19th, 1920.

Milwaukee "Fire, passion, rhythmic force are his outstanding qualities, and his superb bowing, the upward sweep of which shows a verve that thrills you with vitality of the resulting tone, gives him a distinct place among interpretative artists. Genius is the only explanation of the amazing ability of so young a man."—*Milwaukee Sentinel*, January 17th, 1920.

Toronto "The feature of the evening was, of course, the playing of Toscha Seidel, the young Russian violinist, who exhibited masterly qualities in his performances that are rare even in this age of eminent violinists. His first number was a Chaconne by Vitali, and the power of his throbbing bow was apparent in the first few bars. His tone is wonderfully smooth and plaintive, and bore its unceasing, unbroken appeal with extraordinary purity and refinement. An impeccable executant, his technical skill did not bury the great tenderness and feeling of expression which commends his quiet passages."—*The Toronto World*, January 23d, 1920.

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ANNA CASE

SOPRANO

America's Leading Recital Singer

This Spring Anna Case's busiest season is now in triumphant progress. During the present month she appears in the South; in March she will give a series of recitals in the East; in April she will make her fourth visit to Texas in three years.

London Début On the first of May, Anna Case will sail for England to remain in Europe for two months. She will sing first in England, making her recital debut in London at Queen's Hall on May 20th.

N. Y. Recitals Announcement is made that Anna Case will during the season 1920-1921 give two New York recitals at Carnegie Hall, on the dates December 1st, 1920, and January 19th, 1921.

Pacific Coast Following the extraordinary success of this artist on the Pacific Coast last year, Anna Case has been engaged for a return tour in the winter of 1921, starting in February.

Wide Appeal An idea of the country-wide appeal of the art of Anna Case may be gleaned from the statement that during the present season this beautiful artist will have appeared in twenty different states, as follows: Alabama, Canada, Connecticut, District of Columbia, Georgia, Illinois, Kansas, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, New Jersey, New York, Ohio, Oklahoma, South Carolina, Texas, Virginia, West Virginia.

Now Booking—Season 1920-1921. Apply to Exclusive Management: Metropolitan Musical Bureau, 33 West 42nd Street, New York City. Miss Case records exclusively for the Edison.

CHARLES FONTAINE

THE GREAT FRENCH TENOR OF THE
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 AND
OPERA COMIQUE OF PARIS



FAUST

Charles Fontaine was an excellent Faust. He sang the lovely "Cavatine Salut! demeure chaste et pure" with great beauty of tone, refinement and good style. His high C was a marvel of surety. In his duets with Mlle. Gall and in the prologue he left no doubt as to the reason for his immense success both at the Opera and Opera Comique in Paris in Manon, Faust and Aphrodite.—Herman Devries, Chicago Evening American.

Mr. Fontaine makes a good Faust, plays the role understandingly and sings the music well. His voice is telling and he has it under excellent control. He has the range and can sing all the notes, so that you do not worry for fear of any of the trying phrases. His playing of the role is the work of a routine artist.—Karleton Hackett, Chicago Evening Post.



THAIS

The Nicias of Charles Fontaine was sung with good tone effect.—Maurice Rosenfeld, Chicago Daily News.

Charles Fontaine, his voice ringing in insolent ease among the altitudinous B flats and B naturals, was an excellent Nicias.—Herman Devries, Chicago Evening American.

Mr. Fontaine was Nicias and acquitted himself with credit vocally and histrionically.—W. L. Hubbard, Chicago Daily Tribune.



CLEOPATRA

The Spakos of Fontaine was a manly interpretation.—Maurice Rosenfeld, Chicago Daily News.

Charles Fontaine, the excellent tenor, in very good form, made the close of the first act notable by an astonishing high C. He shared with Miss Garden and Maguenat the honors of the evening.—Herman Devries, Chicago Evening American.

Mr. Fontaine was in excellent voice and made the slave a striking figure.—Karleton Hackett, Chicago Evening Post.

Charles Fontaine, singing with as much force as ever, was a manly Spakos.—Henriette Weber, Chicago Herald and Examiner.



LOUISE

Mr. Fontaine sang the music excellently, as though his heart was really in it.—Karleton Hackett, Chicago Evening Post.

Charles Fontaine sang and played with elegance and vocal finesse. It was the best work he has done here since he became a member of the company and his Julien places him high in the list of artists.—Maurice Rosenfeld, Chicago Daily News.

Charles Fontaine, who has often sung the role of Julien at the Opera Comique, ably upheld the artistic traditions of the great French school.—Herman Devries, Chicago Evening American.



"LE VIEIL AIGLE"

Fontaine sang with power and dramatic warmth.—Maurice Rosenfeld, Chicago Daily News.

Mr. Fontaine made a manly figure and sang excellently.—Karleton Hackett, Chicago Evening Post.



LEXINGTON THEATRE, NEW YORK CITY

Music Takes Its True Place in This Working Girls' Club



The Kittredge Glee Club. Below, left:
Mrs. Ida Seymour Hutchison, director;
Right: Marcella North, accompanist.



Kittredge Glee Club
Essays Difficult
Works at Annual
Concerts—The
Club, Its Aims and
Accomplishments



MANY organizations are for one reason or another called unique. More than most of them, perhaps, the Abbott E. Kittredge Club for Girls, with headquarters at 440 East Fifty-seventh Street, deserves that description. It is with the chorus of the Kittredge Club that this article is concerned; but before discussing that a paragraph or so about the club itself and its aims is pertinent.

The Kittredge Club was founded in 1887 by the late Dr. Abbott E. Kittredge,

then pastor of the Madison Avenue Reformed Church, under the name of the Manhattan Working Girls' Society. The present name was chosen by the club's board of directors in honor of its founder six years ago, at the time that it became incorporated. The following year Mrs. Ida Seymour Hutchison, a Vassar woman who had made unusual success as a teacher, was made director. The membership of the club is made up of all nationalities and creeds.

Dr. Kittredge's plan was to make the life of the girl who had been forced or

had otherwise gone into the business and industrial world more attractive by giving her a place where she might go to make friends, for advice, for play, for education, for physical exercise, for practical training. His policies have never been altered—only added to and developed.

"Here" (to quote Mrs. Hutchison) "the lonesome girl can learn to make her own hats, or cook, or embroider; she may learn typewriting or stenography, or English or French. She may learn to dance or to play basketball. She may develop her voice or her dramatic talents."

The Glee Club consists of two-dozen girls, who, like their companion club members, are from the ranks of the self-supporting. The chorus is led by Mrs. Hutchison, a sometime member of the Vassar College Glee Club and Choir, and who has since sung in various choirs. Mrs. Hutchison has had experience in directing school and settlement singing clubs. The club's accompanist this year is Marcella North, a talented pupil of Ernest Hutchison. Miss North, who is shortly to make her public débüt, will be heard as soloist at the Glee Club's annual concert. The latter is scheduled to take place on Feb. 27, and an attractive program is in course of preparation.

The aim of the Kittredge Glee Club is to create a music center, to make music a fundamental part of the club life. At the opening of the club year there is held a "sing," at which standard favorites as well as new songs are sung. At Christmas and Easter are held carol services, and in February comes the annual concert, towards which the rehearsals of the preceding months have been directed.

BLANCHE GOODE PIANIST

New York Herald—

"Miss Goode played with considerable understanding and a masterful grasp of piano technique."

Chicago American, January 25, 1917—

"There is evidence of elegance and a distinction of touch. Especially good is the color of her tone in mezzaforte work."

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In the past such works as the cantatas "Lady of Shalott" and "Fair Ellen," have been performed. The club did a good deal of singing at near-by camps and hospitals while the war was in progress. At its annual concert the club is assisted by professional artists through the courtesy of Franz X. Arens, the New York conductor and vocal instructor. This year, Mme. Calloway-John will appear as soloist, singing, among other things, Massenet's "Ouvre tes yeux bleus" and, with the club, Sibelius's "Valse Triste." The chorus will sing numbers by Verdi, Geibel, Godard, Donizetti and others.

From time to time there are lectures on music and lecture-recitals at the club. Miss North and Mrs. Hutchison will give a lecture-recital on MacDowell on March 19. In April the Glee Club assists at the Kittredge Players' annual play.

ANNE GULICK DISPLAYS ARTISTRY AT HER DEBUT

Young Pianist Holds Interest of the Audience at High Pitch at Aeolian Hall Recital

Anne Gulick, the young Cambridge pianist who made her New York bow in a recital at Aeolian Hall Tuesday afternoon of last week, disclosed herself as an artist of engaging attainments. In a program containing a neglected "Gigue with Variations" by Raff, the "Eroica" Sonata of Raff's greatest pupil, Edward MacDowell, and some pieces by Chopin, Granados and Liszt she succeeded in maintaining the interest of her audience at an unusual pitch and earned a reception that stamped her appearance a success decidedly above the average. Miss Gulick is serious and musicianly. Her performance of the Raff variations showed clarity and dexterous technic. The MacDowell Sonata she played with intelligent comprehension of its poetic and varied moods, even if the performance lay open to question in details. Good tone and a sense of color she evidenced throughout the recital. She is an agreeable addition to pianistic newcomers of the season.

H. F. P.

HEAR SOUTHLAND SINGERS

Chorus and Soloists Make Contribution to Music Week

The Southland Singers of New York, A. L. Tebbs, conductor, presented an evening's program at the Grand Central Palace on Wednesday, Feb. 4, of Music Week. Nevin's "Farewell," arranged for chorus by Spross, opened the program. There being no printed programs, it was announced that Mary Allan would sing three songs of Seneca Pierce with the latter at the piano. "Silence," "Questioning," and the much-beloved "Little House," by this young American composer, were given pleasing interpretations. Michael Posner, violinist, played Martini-Kreisler's "Andantino," and his own "Fragment." Two of his songs, "Stars," and "The Jolly Widower," were sung later on in the evening by Josephine Forsythe. Lillian McGregor took the solo parts in the chorus's rendering of Chevalier Lo Verde's "Ave Maria," which was sung from MS.

J. A. S.

Barré to Offer Novelties

After several seasons devoted to touring, George Barré will once again present his ensemble of wind instruments in New York in the near future. The program will feature a Sextet by Beethoven which, so far as is known, has never before been heard in this country. A new work by Pierné is promised, as also a new composition by the American, John Beach.

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Instrument Gaining New Importance Through Chamber Music Work—C. L. Staats as Its American Exponent

A GRADUAL increase in the demand for chamber music in this country has focused greater attention on the beauties of the individual instruments, and is beginning, so to speak, to democratize our orchestra. The wind section, for instance, is now coming into its own, and the importance of this choir in music is now recognized. Full appreciation is now accorded the clarinet, whose tonal depth and color was long appreciated by the classicists. Mozart, with whom the clarinet becomes an instrument of prime importance, was wont constantly to dilate on the beauties of the instrument and on the exquisite combination of flute, oboe and orchestra. From him it becomes a first instrument, to be used with tremendous and beguiling effects by Beethoven, Weber, Schumann and Mendelssohn.

Instrumentalists in this country are also turning their attention further toward the instrument. One of the leaders in American exponents of it is C. L. Staats, one of America's most noted clarinetists.

Mr. Staats was born in Lodi, N. J., July 1, 1861, of Dutch ancestry, the original Staats coming from Holland and locating on the Hudson River in 1646 his grandmother being an Annable, of the family that landed in Plymouth in the Ann in 1623. He was raised in



C. L. Staats, American Clarinetist

Connecticut, and educated in Hackettstown Collegiate Institute, N. J., and East Greenwich Academy, R. I. He finished his musical studies in Paris, 1889 and 1890, under Rose, Turban and Paradis, and at the National Conservatory of Music. He occupied the post of first clarinet, Royal Italian Opera, at Her Majesty's Theater, London, 1889,

and first clarinet at the Casino, Ostend, Belgium, summer of 1890. He was solo clarinet with Sousa's Band on its first grand tour in the fall of 1892, and with the Boston Symphony Orchestra, 1894 to 1898, as bass clarinet and extra clarinet. Founder and director of the Bostonia Sextet Club since 1898, the club is now in its twenty-second season, and has a national reputation as the artistic successor of the Mendelssohn Quintet Club and the New York Philharmonic Club. It has toured the country, from Texas in the South to Prince Edward Island in the North and from coast to coast, many times. It is the only touring company of high artistic merit that has in its membership a full quintet of strings and solo clarinet as well as a fine concert and oratorio soprano. It is now under contract for next season with the Universities of Wisconsin, Minnesota and Kansas, for tours in those States.

HEAR ARMENIAN ARTIST

Mannig Berberian, with Hawkins, Offers Interesting Program

Mannig Berberian, Armenian mezzo-soprano, with Warner Hawkins, pianist, gave an interesting recital at the Cohan & Harris Theater, Sunday evening, Feb. 8.

Her voice has an appealing charm, and she sang with feeling, especially the plaintive native airs. In the other numbers, among which were songs by Debussy, Handel Pergolese and Cesar, she did not at all times have complete control of her voice, singing a trifle off pitch. Her enunciation was particularly good in the French songs.

Mr. Hawkins is a capable pianist. The MacDowell group was brilliantly played, with good technical display, and Debussy's "Reflets dans l'Eau" was exquisitely delicate. A Polonaise of Liszt was well rendered.

L. S.

HOFMANN AGAIN PLAYS WITH SUPREME ARTISTRY

Pianist Gives His Second Recital of Season Before Wildly Enthusiastic Gathering

Josef Hofmann gave his second recital of the season at Carnegie Hall last Sunday afternoon before the usual overflowing audience and amid the usual delirious enthusiasm. If not a model of balance his program was, nevertheless, constructed to satisfy a variety of tastes. Beethoven's "Waldstein" Sonata and a refreshing unconventional Chopin group—the E Flat Nocturne of Op. 55, the G Flat Impromptu and the great F Major Ballade—were its most substantial features. Debussy's "Soirée en Grenade," Weber's "Perpetuum Mobile," an unfamiliar Rachmaninoff prelude, two etudes of Scriabine and Liszt's translations of "Hark, Hark the Lark," and the "Erlking" were the other listed numbers, following which the excited hearers had their fill of encores.

The pianist's playing was in the flood-tide of its splendor. That bare observation is a commentary sufficiently definitive for those acquainted with his art in the fullness of its grandeur. For those who know it not no description, however painstaking and minute, can convey a sense of its immeasurable potency and eloquence. The heroic mood was upon him Sunday. But it did not exclude delicacy and a tenderness beyond the reach of words. For performances of Beethoven and the larger Chopin, such as Mr. Hofmann provided last Sunday, it is probably vain to seek for adequate comparisons outside of the utmost powers of Liszt, Rubinstein, Tausig.

H. F. P.

CHICAGO, Jan. 31.—Arthur G. Rider, scenic painter for many years for the Chicago Opera Association, has left Chicago for a year of painting and study in Spain.

THREE ARTISTS

of

ADELAIDE GESCHEIDT

VOCAL ART-SCIENCE

JUDSON HOUSE

Tenor



Soloist, St. Bartholomew's, New York.
Soloist, Temple Emanu-El, New York.
Soloist, Newark Festival, 1920, on Tetrazzini Night.

Recital Academy of Music, Brooklyn.
Stabat Mater, New Rochelle.
Boston, Jan. 22nd.
Montclair, N. J., Jan. 25th.
Hotel Commodore, New York, Jan. 29th.
Academy of Music, Brooklyn, Feb. 7th.
Montclair, Feb. 10th.
New York, Recital with Bruno Huhn, Feb. 13th.

IRENE WILLIAMS

Soprano



Prima Donna, Society of American Singers
Soloist, Mendelssohn Glee Club, New York
Soloist, University Glee Club, Providence
Soloist, Euphony Society, New York
Soloist, Lyric Club, Philadelphia

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Studios: 817 Carnegie Hall, New York
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FRED PATTON

Bass Baritone



Soloist, 5th Ave. Presbyterian Church
Soloist, Oratorio Society of New York
in Handel's "Messiah."
Re-engaged as Soloist for New York Oratorio Society Festival.
Three performances with Philadelphia Orchestra
(Rachmaninoff's "The Bells")
Halifax Festival, Jan., 1920



[NIKOLAI SOKOLOFF, Conductor

CHICAGO

"Congratulations to Cleveland. The Symphony Orchestra which Cleveland enterprise and spirit has established . . . gave its first concert in Chicago in Orchestra Hall. . . . The concert was highly creditable and merits heartfelt praise, not only for what it was, but for the still bigger promise it contained . . . the orchestra is a remarkably able one and its future certainly looks bright. . . . The orchestra played . . . with high degree of technical finish, with fine attention to dynamic shading and emotional expression, and with much tonal beauty and appeal."

W. L. Hubbard—Chicago Tribune, Jan. 23rd, 1920.

"Nikolai Sokoloff brought his orchestra from Cleveland for a concert at Orchestra Hall and immediately made a pronounced success. The playing of the orchestra had the joyousness of youth in it . . . and they are in the hands of one who has the genuine gift of leadership. From last night's concert it would appear that Cleveland and Mr. Sokoloff should congratulate each other. They have established an orchestra; of this there is no doubt. It is most sincerely to be hoped that this visit of the Cleveland Orchestra will be made an annual event."

Karleton Hackett—Chicago Evening Post, Jan. 23.

"Nikolai Sokoloff's Cleveland Orchestra deserved the hearty welcome it received. Chicago audiences are not slow to appreciate sincerity and achievement . . . and we shall look forward to their visits next year with lively interest."

Herman Devries in Chicago American, Jan. 23rd, 1920.

"The Cleveland Orchestra came . . . to show how quickly they do things in the big Ohio town and how successfully. Sokoloff has given his organization a certain dignity and unity that is both surprising and admirable."

Henriette Weber in Chicago Herald and Examiner.

CLEVELAND

"The Cleveland Orchestra, with its magnetic conductor, scored an undeniably brilliant success. . . . Director Sokoloff is a conductor born to the baton . . . there seems but little necessity for a long array of visiting orchestras when we possess one of such patent artistic quality."

Wilson G. Smith in the Press.

"Ranking with the greatest orchestras of the country, the Cleveland Symphony players, with their young and able conductor . . . there was to be observed at all times the high standard set and maintained in its performance . . . all befitting a finished production . . . far in advance of many others heard in past years in the symphony course."

Alice Bradley in Topics.

"The big orchestra is 'over,' . . . we may boldly invite comparison with other big orchestras of the country . . . in fact, it would be to our advantage to solicit comparisons to most of them. . . . The orchestra reached a pinnacle that set the audience blazing with enthusiasm . . . here is fire, rhythmic force, masculinity, poetry, tone as clear as the touch of a diamond point. . . . Nikolai Sokoloff has received an invitation to take the Cleveland Orchestra to New York for a concert."

Archie Bell in The News.

"We shall content ourselves with the confident assertion that it is one of the best in the land, splendid in tone, completely equipped as to personnel, possessed of a technical facility that knows no obstacles; a flexible instrument that responds swiftly and unerringly to the baton of the conductor, and seizes and voices his interpretative desires with an institution that is really astonishing . . . an organization endowed with virtues we have often had occasion to laud in our most distinguished orchestral visitants. The Cleveland Symphony Orchestra is an institution to stir our civic pride, an artistic asset of inestimable value, a mighty stride forward toward the things that count."

James H. Rogers in the Plain Dealer.

THE CLEVELAND ORCHESTRA

1919 SECOND SEASON 1920
A UNIQUE RECORD

PITTSBURGH

"Nikolai Sokoloff, a real orchestra leader, a man of ideas who evidently knows how to get results, who is possessed of vitality, imagination and a vigorous as well as a refined personality."

Dispatch, Nov. 18, 1919.

"Delights highly appreciative audience. . . . The chief attraction was the first Pittsburgh appearance of the Cleveland Orchestra . . . they gave a good account of themselves—the smoothness and quality shown were of the highest order. When we remember Philadelphia and Detroit on their maiden visits, Cleveland is to be congratulated on what she has achieved in the last twelve months. . . . Conductor Sokoloff, with his suave, insistent method, is a man the world will hear more of."

Pittsburgh Sun, Nov. 18, 1918.

"The Cleveland Orchestra, under the direction of Nikolai Sokoloff, made its first appearance here. . . . Rimsky-Korsakoff suite, 'Scheherazade,' is an irresistible thing in its glowing orchestration, tunefulness and rhythmic virility . . . in electing to play it, Sokoloff showed that he is willing to have his men judged by exacting standards . . . requiring men of solo caliber, as well, to lead every selection. . . . An amazing good performance . . . Cleveland may well be proud to possess such a promising organization."

Gazette Times, Nov. 18th, 1919.

"A symphony orchestra that is far on its way to fame. The Cleveland Orchestra, under the efficient baton of Nikolai Sokoloff . . . There is something inspiring about a coming orchestra. . . . It is a miracle. . . . The orchestra performed with enthusiasm and verve. The concert master, Louis Edlin, and first cellist, Victor deGomez, are to be congratulated for their tone and performance. They were superb. . . . What Sokoloff has done for the Cleveland Orchestra . . . has been marvelous."

Pittsburgh Post, Nov. 18th, 1919.

BUFFALO

"The Cleveland Orchestra is one of the youngest in the country, by is already playing with a fine unity and splendid sincerity that speaks volumes for the ability of the conductor. Nikolai Sokoloff proved himself an interpreter of broad sympathy and understanding, warmth of feeling and poetic instincts. His reading was illuminating and enjoyable and justly received the enthusiastic recognition and applause of his hearers."

The Buffalo Enquirer, Jan. 14, 1920.

"The Orchestra was the Cleveland Orchestra, Nikolai Sokoloff, conductor, who gave the concerto a superb accompaniment—always enhancing the beauty of its work. The Scheherazade suite was most effectively played by the orchestra men, who were made to share with their conductor in the final demonstration of approval of the large audience."

The Buffalo Express, Jan. 14th, 1920

"Nikolai Sokoloff is a well-known musician. He conducts with dignity and is altogether a most desirable addition to the ranks of symphony conductors in this country. The orchestra is admirably balanced in its various choirs, and sonority of tone and imposing climaxes were some of the notable features."

Enquirer, Jan. 7th, 1919.

"This was the first appearance of the Cleveland Orchestra in Buffalo. . . . They scored heavily. . . . Especially to be commended is the artistic ability of Mr. Edlin, who played the solo passages."

The Buffalo Evening Times, Jan.

14th, 1920.

"The Cleveland Symphony Orchestra, with Nikolai Sokoloff, conductor, made its first bow before a Buffalo audience last evening in Elmwood Music Hall, winning a warm welcome from a large and fashionable audience, and revealing that although only a debutante of two seasons back, it is an organization to be reckoned with and an ornament to the city it represents."

Buffalo Courier, Jan. 14th, 1920.

Available Tour 1920-21 Adella Prentiss Hughes, Mgr. 313 Caxton Bldg., Cleveland, O.

CHARLES HACKETT

TENOR

Philadelphia's Unqualified Endorsement

An Ornament to the Lyric Stage in His Native Land

Charles Hackett was the Duke, and the audience—one that filled the house to the utmost boundaries—seemed to be of a single admiring opinion as to the grace and ease and sprightliness of his presence, the mettle and temperament of his histrionic art and the great beauty and power of the tones so prodigally flung on high. One could not in reason ask for a better Duke than he, and it is a great satisfaction to follow the onward and upward course of one of the chief adornments of the lyric stage in America.

Philadelphia Public Ledger.

"Intelligently Appreciative Sense of Values"

The brilliantly successful series of Monday morning Musicales at the Bellevue-Stratford was brought to a very enjoyable conclusion yesterday forenoon with an admirable recital given by Mr. Charles Hackett, the distinguished tenor, whose achievements as a member of the New York Metropolitan Opera Company has elicited so much well deserved applause. It does not always happen, or perhaps it might be more correct to say, it seldom happens, that the operatic artist is as equally satisfying in the concert room as on the stage, but in the case of Mr. Hackett it was the precise contrary that happened, and those who had been moved to praise his operatic impersonations were still more strongly moved to applaud his interpretation upon the present occasion of a long and skillfully arranged programme which furnished him with many excellent opportunities for the employment of his unusual powers.

Mr. Hackett has a really excellent voice, not perhaps of the true tenor quality in its lower register, but extraordinarily clear and resonant in its upper tones, and always vibrant, sympathetic and voluminous. He phrases well, enunciates distinctly and is invariably on the key, and he sings with a great deal of sentiment and expression and at the same time without any unduly exaggerated emphasis. That reserve which is the mark of the true artist is one of his characteristics and his vocalization was rendered illuminative and convincing by the intelligently appreciative sense of values which his accentuation disclosed.

Philadelphia Inquirer.

"The Americans Come"

Hackett has made a tremendous hit in this country, which is a certain indication of our growing appreciation of what is really fine and good in a singer. Like most of our native singers who have attained operatic distinction, Hackett can sing a recital as well as a role in opera, an accomplishment not always shared by his associates. His selections were beautiful and required the most artistic and graceful kind of singing to achieve success. How many operatic tenors would dare risk Mozart, Gluck, Franz, Caccini, etc.? How many could sing them intelligently and make them enjoyable to an average morning audience? Hackett did beautiful work and met with the keenest indorsement, the singers present being especially appreciative of his high standard.

Philadelphia Record.

Has Real Dramatic Sense

Hackett is, indeed, an addition to the Metropolitan. For a lyric tenor he develops unusually brilliant high tones, while the suavity and grace of his style are so Italian as to seem peculiar to an American artist. One of the best points about this new singer is his really fine dramatic sense. In "Tosca" some weeks ago, he showed marked ability as an actor and as the Duke last night he again displayed a real talent for portrayal of character.

Philadelphia Record.

The "Dressed Up" and "Gallery Gods" Agree

Mr. Hackett came in for his share of the enthusiasm. When he had finished the hardy perennial aria, "La Donna e mobile," my Latin friends reached one of the highest peaks of commendation—they applauded, they murmured "Bravo" and had they been in one of their beloved temples of operatic art they would have thrown off all restraint and bellowed their approval. So that Mr. Hackett may rest assured he made a "hit" with his friends of the gallery—and judging by his reception by the "dressed up," his success was general throughout the house.

Philadelphia Press.

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Chicago Capitulates to Famous Recitalists

Bloomfield-Zeisler's Return to Concert Stage Most Significant Event of Week—Symphony Offers Effective Programs—Flonzaleys, Novaes, Spalding, Reuter, Collins, Graveure, Macbeth and Garrison Among Artists Offering Programs During Week

Bureau of Musical America,
Railway Exchange Building,
Chicago, Feb. 6, 1920.

THE void left in Chicago's music life by the departure of the grand opera forces has been rapidly filled by the abundant supply of concerts and recitals which have flooded the city.

Mme. Fannie Bloomfield Zeisler's return to the concert platform, after an absence of several seasons, was the most significant musical event of the week. She gave a concerto recital at Orchestra Hall last Tuesday evening with the assistance of the Chicago Symphony and Frederick Stock, conductor, which was not only a remarkable feat of endurance, but also a musical and pianistic demonstration of unusual proportions. Her program contained three concertos ranging from the classic model of the Mozart C Minor, the romantic F minor Concerto by Chopin and ending with the modern, flaring B Flat Minor Concerto by Tchaikovsky.

The audience accorded Mme. Bloomfield-Zeisler such a rousing reception, and the applause was so spontaneous and enthusiastic, that she was compelled to add an encore and played that characteristic piece with which she gathered fame twenty-five years ago, the Scherzo from the Litolff Concerto.

While in all of her concertos she showed extraordinary accomplishments both as to pianistic qualities, musical feeling and brilliance, it remained for her performance of the Litolff Scherzo to bring forth the true Bloomfield-Zeisler. In this work, her old-time vigor, that steely glint and sharp accent again came to the surface and that individual characteristic of mechanical finish and fervor in interpretation was noticed. Most of the prominent musicians of the city were present and her playing elicited praise and floral gifts from the audience which filled Orchestra Hall.

The outstanding number of the sixteenth program of the Chicago Symphony, Jan. 30, was Schubert's Symphony in C Major, which received excellent treatment at the hands of Frederick Stock. Especially commendable was his playing of the third movement. Enrico Tramonti, the soloist, scored a signal success in the Debussy dances for the chromatic harp and string orchestra, "Danse Sacree" and "Danse Profane." Tramonti received an ovation after his performance and was again applauded when he resumed his seat in the orchestra ranks. The most striking novelty of the program was perhaps the "Dance Rhapsody" of Frederick Delius, an English composer, comparatively unknown in America. Mr. Stock is to be commended for presenting the symphonic tone poem, which is decidedly original and well worth while. The "Les Preludes" of Liszt and d'Indy's "Wallenstein's Camp" completed a most satisfactory program.

Last Sunday afternoon a trio of musical recitals of exceptional quality was offered the Chicago public in the last concert of the season by the Flonzaley String Quartet, at the Blackstone The-

ater, the piano recital at Kimball Hall by Guiomar Novaes, the Brazilian pianist, and the violin recital at Orchestra Hall by Albert Spalding.

The Flonzaley Quartet offered a fine program of chamber music, including part of a String Quartet by Felix Borowski, which found much favor with the audience and brought the composer forward to acknowledge the approbation of the public.

Guiomar Novaes gave an excellent interpretation of the Liszt B Minor Sonata.

Albert Spalding has gradually broadened and matured into one of the great violinists of the day, and his playing, devoid of all extraneous vagaries, is that of the serious and cultivated artist. His performance of the Handel D Major Sonata alone was sufficient to stamp him as one of the great violinists and his entire program was presented with a poise and a musical sanity which was admirable.

Much interest was evinced in the first hearing of several scenes of a ballet by McNair Ilgenfritz, played by the composer at a musicale given by Ethel P. Wren, Tuesday evening. Mr. Ilgenfritz has arranged five scenes of the ballet, "The Enchanted Princess," for the piano, and the audience of last Tuesday was most enthusiastic about his ability both as composer and pianist. His music is subtle, highly colored and of much sensuous beauty. Although an ultra-modernist, Ilgenfritz does not exaggerate or force his dissonances, which are designed solely to depict action or illustrate an emotion. The music is impressionistic and highly descriptive. Mr. Ilgenfritz left this week to fill engagements in Buffalo and New York.

Reuter and Collins in Recital

One of the finest concerts we have had this season was the two-piano recital given by Rudolph Reuter and Edward

Collins, American pianists, at the Ziegfeld Theater last Wednesday morning, constituting the seventy-second of the Carl D. Kinsey series of morning recitals.

The art of piano ensemble playing, which has few exponents of exceptional merit, has excellent interpreters in the two artists. Their perfect unity of ideas and their perfect blending of tone dynamics and color were admirably exhibited. Their program ranged from Mozart to Ravel. A set of variations by Grieg was beautifully played, and two works by Louis Victor Saar and an arrangement of the "Menuet a l'Antique" by W. C. E. Seeböck, a former Chicago pianist and composer of exceptional gifts, were two graceful offerings. The program ended with the Suite "Algerienne" by Saint-Saëns.

Monica Graham Stults, Chicago soprano, gave a satisfying and interesting song recital at Kimball Hall last Wednesday evening and presented some interesting numbers. The song cycle, "The Divan of Hafiz," by W. Franke Harling, a list of Italian and French songs, the aria "Pace, pace, mio Dio" from "La Forza del Destino," and a group of American songs, showed Mme. Stults to be a singer of unusual charm, of excellent vocal attainments and a musician of keen and eclectic taste.

Thursday evening three concerts held the attention of the musical public.

The sixth of the series of concerts given under the auspices of the Central Concert Company at Medinah Temple brought to hearing Louis Graveure, the well-known baritone, and Florence Macbeth, coloratura soprano of the Chicago Opera Association, in a joint recital.

Mr. Graveure presented an interesting group of Hungarian folk songs arranged by the former New York musician, Francis Korbay, which were characteristic Magyar expressions of sentiment and emotion, and several French songs in

which he was particularly good. His singing of the Prologue from "Pagliacci" was not as good as that of his pure interpretative offerings.

Florence Macbeth in the "Shadow Song" from Meyerbeer's "Dinorah," gave a thrilling exhibition of coloratura vocal art, and in a quintet of American songs disclosed taste as an interpretative artist. She made a huge success, and both Mr. Graveure and Miss Macbeth had to augment their program with several extra numbers. Bryceson Trehearne and Isaac Van Grove were the accompanists and the audience was the largest of the entire series.

Clarence Loomis, composer-pianist of Chicago, gave a piano recital at Kimball Hall last Thursday evening and presented some romantic and modern compositions by Schumann, Chopin, Debussy and Liszt, besides several of his own compositions. His playing of the Schumann "Carnaval," while technically clean and analytically presented, was devoid of any emotional warmth or poetic fancy. His own compositions are written in modern style and reflect imaginative ideas and a faculty for piano technical scope.

The Edison Symphony Orchestra, under its efficient conductor, Morgan L. Eastman, at Orchestra Hall, last Thursday evening, presented the usual popular symphonic program before an appreciative audience. Assisting the orchestra was Giordano Pellegrini, Italian tenor, a discovery of Mr. Eastman, who found the young musical aspirant a couple of seasons ago in an Italian restaurant, where he was employed. Numbers from Victor Herbert's opera "Natoma" and "La Donna e mobile" from "Rigoletto," as well as three Neapolitan folk-songs, made up some of the interesting offerings of the evening.

Two compositions on the program of the Chicago Symphony Orchestra last Friday afternoon had the caption "First Time in Chicago." They were two suites taken from French ballets, the first, selections from Florent Schmitt's "The Tragedy of Salome," and the second, a compilation from the score of "Le Coq d'Or," by Rimsky-Korsakow.

Schmitt's treatment of the "Salome" story is ultra-modern in harmonic structure, and is both imaginative and descriptive music.

The Rimsky-Korsakoff composition, besides being presented orchestrally, had

[Continued on page 26]



HANS KRONOLD
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TITO SCHIPA

WALTER GREENE

Aeolian Hall, Jan. 26th, 1920

"Singing Was Masterly"

N. Y. Evening Mail, Jan. 27, 1920.

"Fine Voice, Good Diction"

N. Y. Tribune, Jan. 27, 1920.

"Mr. Greene gave pleasure by his fine voice, good diction and general intelligence in such things as Adam de la Hale's 'J'ai Encore un Tel Paté,' and Massenet's 'Legende de la Sauge,' in which Mr. Moore's accompaniments were of admirable assistance."
New York "Tribune," January 27th, 1920.

"Walter Greene gave pleasure in Massenet's 'Legend of the Sauge,' from 'Le Jongleur de Notre Dame,' was masterly."

New York "Times," January 27th, 1920.

"Walter Greene, whose singing of Massenet's 'Legende de la Sauge,' from 'Le Jongleur de Notre Dame,' was masterly."
New York "Evening Mail," January 27th, 1920.

"The leading artistic features in the delivery of the programme were the singing of Mr. Greene, portions of Miss Spencer's playing, and Mr. Moore's work who was at the piano."

New York "Sun," January 27th, 1920.

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Chicago Capitulates to Famous Recitalists

[Continued from page 25]

Mabel Garrison as soloist, in the beautiful vocal episode of the second act, "The Hymn to the Sun," sung by "Queen Shemakhan." To this difficult, exquisite coloratura air the celebrated coloratura soprano from the Metropolitan Opera House gave a remarkably fine interpretation. She was also heard in the Mozart recitative and aria "Be Not Afraid" from the "Magic Flute," and in both appearances made a flattering success with the audience.

Mr. Stock gave to the readings of the Schmitt and Rimsky-Korsakoff pieces intelligent and musically comprehensive qualities, and the program also contained the Bach Concerto, No. 2, of the Brandenburg set, and the Variations on a Theme by Haydn, arranged by Brahms.

One of the most popular and gifted of the city's sopranos, Mrs. Mae Graves Atkins, is rapidly coming forward in her artistic career. She sang the "Inflammatus" and "Quis est Homo" from Rossini's "Stabat Mater" and also the soprano part of "The Swan and the Skylark," by Goring-Thomas, at the First Congregational Church last Thursday evening under the direction of George L. Tenney.

The chorus on this occasion numbered 250 voices. This Sunday evening at Rogers Park Club Mrs. Atkins was the soloist, with the Swedish Choral Society under Edgar A. Nelson. Her fine lyric soprano won her much favorable comment.

North Shore Festival Plans

The regular North Shore Music Festival, which as usual will be held during the last week of May and the first week of June next, at the Northwestern Gymnasium in Evanston, under the musical direction of Peter C. Lutkin and the management of Carl D. Kinsey, will have, as some years ago, the Chicago Symphony Orchestra and Frederick Stock, conductor, for the instrumental performers. The final evening, Mr. Stock's march, "Song of Democracy," will be presented with a choral setting for which Mr. Stock will rewrite the music.

Mr. Kinsey is now in New York City arranging and closing the final contracts, and while there will attend the first New York performance at the Lexington Theater, of Felix Borowski's ballet, "Boudour."

There are also some details regarding the Summer Master School of the Chi-

cago Musical College which Mr. Kinsey will also complete, and the vocal school will have again Herbert Witherspoon, Florence Hinkle and a number of other famous artists and teachers, including Mme. Delia Valeria.

The roster of artists thus far engaged for the North Shore Festival includes Titta Ruffo, Edward Johnson, Tillie Koenen, Florence Hinkle, Forrest Lamont, Emma Noe, Merle Alcock, Cyrene Van Gordon and John B. Miller. Among the works to be heard will be Henry K. Hadley's "Ode to Music," and César Franck's "Beautitudes." Fifty-four of the boxes have already been disposed of for the festival and more than sixty per cent of the seats have also been sold, though the festival is still some four months away. M. R.

"My Days Remember," words and music by Eliza Doyle Smith, is one of the latest song hits which have emanated from Chicago. The text and music are excellently welded together, and show the composer to be possessed of unusual creative gifts. There is a fascinating swing to the measures of the music and when Rose Fallon, the gifted young contralto, sang this number, it so impressed Tito Schipa, the Italian tenor of the Chicago Opera Association, that he immediately added it to his repertory and is now using it on all his concert programs. The song is also published by Eliza Doyle Smith, in Kimball Hall, Chicago.

The second of the ballad hits by Leavenworth Macnab, is entitled "Love-light," and has already found an immense vogue among ballad and concert singers. Like its predecessor, "Pals," this song has a charm of melodic line and pleasing harmonic background, and the text is also one which has a strong appeal. It will no doubt add to the fame of its composer. It is published by the Frances Clifford Music Co. in Chicago. M. R.

Bianca Consolvo in Milan

Mme. Bianca Consolvo, the young contralto, who sailed for Italy last December from New York, is now in Milan, under the artistic patronage of Maestro Podesti. She is preparing several opera rôles, including "Carmen," and writes that she

is much in the society of Eva Didur, daughter of the Metropolitan basso.

Notes of Artists

Katherine Richmond, a talented singer from the studios of Herman Devries, and who has been meeting with much success in concert, has joined the forces of the Boston English Opera Company and made her début as *Gilda* in "Rigoletto."

The annual mid-winter tour of the Minneapolis Symphony, Emil Oberhoffer conductor, which commenced on Jan. 17 at Madison, Wis., will take the orchestra through the Middle Western states ending at Omaha, Neb., Feb. 18. Among the principal cities visited will be New Orleans, La.; Houston, Tex.; Tucson, Ariz.; Los Angeles, Sacramento and San Francisco, Cal.; Reno, Nev.; Ogden and Salt Lake City, Utah, and Pueblo, Col.

E. F. Croy left Chicago this week for a tour of the South and Middle West in the interest of Marian Wright Powers, the coloratura soprano.

A. J. Lorenz announces that he has taken Ludwig Schmidt, the young violinist, under his exclusive management. Mr. Schmidt has just returned to America after two years spent in the service of the United States. The young violin virtuoso will be remembered as having made a flattering success in the concert field before joining the army.

Carrie Munger Long, one of the principal instructors connected with the Dunning System of Improved Music Instruction, will hold her Chicago class on April 1 in the Fine Arts Building. Her New York class begins on Feb. 15.

Edgar Fowlston, Baritone, in New York Recital Début

Edgar Fowlston, a baritone of solemn visage, presented himself in a recital at Aeolian Hall last Monday afternoon. His offerings included some Handel airs and a variety of songs by Borodine, Tchaikovsky, Grieg, Debussy, Koechlin, Mousorgsky, La Forge, Ward-Stephens and others. Mr. Fowlston's singing was at times scarcely audible beyond the tenth row and the tone of the concert was decidedly lugubrious. Sara Reynard at the piano, and Sara Sokolsky-Fried, at the organ, supplied accompaniments. H. F. P.

DETROIT ORCHESTRA REJOICES AKRON, O.

Schkolnik Scores as Soloist and Kolar as Substitute Conductor

AKRON, O., Feb. 7—Illness prevented Ossip Gabrilowitsch from conducting the performance of the Detroit Symphony at the armory here Friday evening. But even in the absence of that unique and engaging personality the orchestra succeeded in giving a thoroughly distinctive performance. Victor Kolar, assistant conductor, assumed the baton for the evening and conducted with assurance and skill.

In lieu of the Mozart Concerto in D Minor which was to have been played by Gabrilowitsch, Ilya Schkolnik, concertmaster of the orchestra, played the Mendelssohn Concerto, giving a performance which aroused genuine enthusiasm.

The program included the Weber Overture to "Oberon," the Prelude and Love-Death from "Tristan" and the Fifth Symphony of Beethoven.

The audience in many respects was the most enthusiastic of any called out by the Music League offerings. The armory, as usual, was filled, and many availed themselves of the standing room privileges.

Of the free Sunday afternoon popular concerts being offered this winter by the Music League of Akron, none has drawn forth a better attendance than the Italian operatic program given on Feb. 8 in the armory. Mrs. T. S. Eichberger, Mrs. N. O. Mather, T. S. Eichberger, Homer Dine, Russell Boerstler and Arthur Eaken were the local soloists appearing on the program, the Akron Orchestra under the leadership of Earle G. Killeen assisting.

The program undoubtedly made its appeal to those for whom it was originally intended, for a fair representation of the city's large foreign population was noted in the audience.

J. V. G.

Tollefson Loses His Violin

Carl H. Tollefson, the New York violinist, while returning East last week from his tour with the Tollefson Trip, had the great misfortune of having his violin stolen on the train between Harrisburg and Pittsburgh.

TWO OF THE WORLD'S GREATEST ARTISTS HAVE ENGAGED

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As Their Accompanist



Margaret Matzenauer



Photo by Newman



Mary Garden

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BARBARA MAUREL

Boston Recital Sensational Success!

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H. T. PARKER, PHILIP HALE and OLIN DOWNES
Discovery of Barbara Maurel as Able and Accomplished Singer of Youthful but Notable Powers

By H. T. Parker

In the world of concerts as well as elsewhere, anticipation does not always go hand-in-hand with fulfillment. Often a much advertised pianist or singer proves a disappointment, and again a rare musical repast is provided when no expectations have been raised. The name of Barbara Maurel has been made known through that latest medium for musical advertising, the phonograph records, and doubtless the reproductions of her voice are familiar to many. There has also been report of her operatic connections; but to most of those who assembled in Jordan Hall last evening her unusual qualities and abilities must have come as a surprise. Miss Maurel is very young, yet she lacks none of the desiderata of a rising singer. She has charm of manner and aspect, she is the possessor of a mezzo-soprano voice of pleasing, expressive and varied quality; she displays abundant response and sensitiveness to the meaning and message of her music, and she has the art of interpretation which reveals both to her audience. That she has had operatic training and experience is evident in her ability to color her tones suggestively, and in her resource in gesture, her poise and self-possession on the platform. When she added to her program the Habanera from "Carmen," for the moment Jordan Hall had become an opera house.

From first to last Miss Maurel's songs were chosen with discrimination. Her program ran in what has become the conventional four groups of old airs, Russian (or Scandinavian) songs, modern French pieces and numbers in English. In the melodies of Sacchi, Durante, Gluck and Handel, Miss Maurel showed marked feeling for the classical melodic line, there was true dignity in the air from "Armide" and charm in Handel's "Come and Trip It." In her Russians she missed neither the suggestion of Mussorgsky's "Little Star," the grim realism of Rakhmaninoff's "Soldier's Bride" nor the exuberance of his "Floods of Spring." The song by Arensky listed on the program as "On Wings of Dream" proved to be the one generally known as "But Late in the Dance I Embraced Her," in which the lover beside the body of his dead mistress recalls their recent happiness. As Miss Maurel sang it, oddly enough but quite appropriately, it was the lover who lay dead and his sweetheart who mourned. But in was in the songs of her own countrymen, Chabrier, Debussy, Faure and Fouldrain that Miss Maurel excelled. One seldom hears songs by Chabrier and his "Cradle d'Amour" was a dignified avowal very different from Faure's "Chanson d'Amour" so effective in another way. Fouldrain's "Alger le Soir" was striking. It would have been more con-



vincing if unfortunate economy had not withheld from us the printed texts, so essential to the full enjoyment of a song recital. The two songs by Debussy, "La Chevelure" and "Green," are among the most beautiful examples of his peculiar genius.

If Miss Maurel's English songs were again "last," they were not all "least." Carpenter's "The Day Is No More" lost nothing by comparison with the songs that had preceded it, and the graceful song by Horsman, "The Shepherdess," renewed regret for his untimely death. Of a lighter type were Ward-Stephens' "Isla" and "Expectancy" by La Forge, which she was obliged to repeat. It would seem that in spite of its vocal effectiveness, the days of Lieurance's over-popular "By the Waters of Minnetonka" are numbered. Throughout the evening Miss Maurel was matched by her excellent accompanist, Mr. Frederic Bristol. Like her, he was young and of pleasing appearance, his accompaniments were sensitive to every inflection of the music and of her singing, and when opportunity afforded he did his share in the establishing of mood and atmosphere.—*Boston Transcript, Jan. 15, 1920.*

Miss Maurel Gives Recital

Mezzo-Soprano Displays Fine Interpretation With Beautiful Voice
DELIGHTS AUDIENCE IN JORDAN HALL

By Philip Hale

Miss Maurel has a beautiful voice, an uncommonly beautiful voice. The lower tones have a rich, genuine contralto quality, and she does not force them. The middle and upper tones, pure and sympathetic, are so employed that there is no suspicion of a break throughout the liberal compass; no thought of Wordsworth's line beginning, "Two voices are there." The voice, which has been admirably trained, is flexible. But Miss Maurel has more than voice and vocal skill; she has intelligence as an interpreter. The varied and interesting program gave her full opportunity to display her skill.

Especially noteworthy in the first group was her singing of Gluck's music, singing that had

classic repose, yet was warm and moving; while Handel's air was conspicuous for lightness that was not flippant, and for distinct enunciation. The later groups called for more emotional stress, also for subtlety. Her interpretation of Debussy's "Chevelure" was remarkable for its dreamy sensuousness, for its exquisite comprehension of verse and fitting phrase. The songs by the Russians were eloquently interpreted. There was dramatic feeling in the expression of Fouldrain's song. It was not easy to believe that Chabrier wrote "Cradle d'Amour," it is so foreign to his nature.

Mr. Bristol accompanied in full sympathy with composers and singer. An audience of good size was quick and constant in appreciation. Miss Maurel will always be a welcome visitor.—*Boston Herald, Jan. 15, 1920.*

Maurel Recital

By Olin Downes

Miss Barbara Maurel, mezzo-soprano, made her Boston debut yesterday evening in recital in Jordan Hall. She made an excellent impression. The audience was delighted at the discovery of a young singer with an uncommonly fresh and beautiful voice who had carefully developed her technique, who interpreted with intelligence and a feeling for style very unusual in so young an artist. Last night she showed a breadth of appreciation in her program which is rare, and a still rarer capacity to interpret the music in a way which was effective and full of meaning to her hearers. A group of Italian and French songs served to show, in the first place, her flexibility, and in the second her knowledge of the line and the classic nobility of style, as in the singing of the cavatina from Gluck's "Armide." The group concluded with Handel's "Come and Trip It." Extraordinary to relate, it was then made plain that a young singer had taken fully as much pains with her English as with her French and Italian texts. Her enunciation was remarkably clear, and it was always musical. The tone

was never sacrificed to the word, the smoothly flowing legato was never impaired by the click of a consonant, and however extended or florid the passages on single syllables, the musical quality and character of the entire word was made clear to every hearer.

This in itself would have made the recital notable. But consider also the fine simplicity of Moussorgsky's early and exquisite song to the "Little Star"; the distinction given Rachmaninoff's song of the spring, the subtlety of inflection, the smoldering sensuousness of Debussy's "Chevelure," the consummate art shown in the capture of the mood of the same composer's song, "Green."

Miss Maurel's performances will not be quickly forgotten. She made for herself in Boston a new public which will watch attentively and with anticipation her development as an artist. After her third group she sang the "Habanera" from Carmen, with stage gesture and facial expression, to the pleasure of an enthusiastic audience of good size.—*Boston Post, Jan. 15, 1920.*

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VISITING NOTABLES IMPRESS PITTSBURGH

PITTSBURGH, PA., Jan. 30, 1920.

On Friday night Reinhard Werrenrath, baritone, and Albert Spalding, violinist, delighted Pittsburghers with their art. The concert was the fifth of the Heyn recitals, and so far it was one of the best.

The Zimro Ensemble played Russian and Jewish music in remarkably fine fashion at its appearance here Monday evening. On Thursday night the Apollo Club, under the able baton of Rhinehart Mayer, began its twenty-sixth season. The club was never in better shape. Ottlie Schillig of New York was the solo attraction. And she was an attraction in the real sense of the word. Her admirable accompanist was Carl Bernthal. Mr. Bernthal is leaving Pittsburgh for New York this week. His going is a distinct loss, as he is far and away the ablest accompanist in the city. He will coach and accompany singers in New York. Pittsburgh can not afford to lose men of his calibre.

Tuesday afternoon the Tuesday Musical Club presented a fine program. The outstanding feature was the piano playing of Alfred Boswell. Mr. Boswell has just returned to the city after a long sojourn in Switzerland, and so it is practically the first time that Pittsburgh has heard him since his maturity. He proved an artist.

H. B. G.

New York Singing Teachers' Association Elects Officers

The New York Singing Teachers' Association, formerly the National Association of Teachers of Singing, has elected the following officers for 1920: President, Gardner Lamson; vice-presidents, Edmund J. Myer, Mme. Ida V. Enders, Francis Rogers; treasurer, May Laird Brown.

Charlotte Peegé

Contralto In Milwaukee Recital

Charlotte Peegé, contralto, gave a song recital at the Athenaeum last night. The captivating program and its intelligent rendition made a most artistic impression. Convincing to the last degree in the message of text and tone, Miss Peegé's interpretations were a source of unalloyed enjoyment. She grasped completely the musical and poetic content of all of her offerings. The maturity and individuality of her interpretations won the universal approval of the audience. Hers is a beautiful, noble and pliable voice, well-schooled and well-modulated. —*Milwaukee Herald.*

A charming recital was given by Charlotte Peegé last night at the Athenaeum, where she appeared in a program of songs by Caldara, Carissimi, Faure, Hahn, Widor, Bainbridge Crist, Seneca Pierce, Carpenter, Parker, and others, with a group from Grieg and another from Rachmaninoff. Miss Peegé makes a delightful stage picture and sings with effect and artistry. Her voice is rich and warm, velvety in its lower ranges, and filled with a vibrancy which makes her singing quite distinctive. She has the dramatic quality in a degree which enables her to imbue her songs with life and feeling.—*Wisconsin News.*

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H. B. G.

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NEW YORK, FEBRUARY 14, 1920

MUSICAL ART'S DEBT TO MECHANICS

One of the most striking features of New York's Music Week, brought to a close last Saturday, was the demonstration of the remarkable progress made in the mechanical reproduction of music, both in the phonograph and in the player-piano. Devices which, a decade ago, were viewed with toleration or intolerance, according to personal preference, have been developed to an artistic plane which commands the fullest respect of the most discriminating musicians and critics.

In spite of the tremendous commercial force which has made this development possible one cannot escape the impression that the guiding spirit in perfecting both these reproductive mediums has been one of exalted idealism. Otherwise the degree of perfection attained would have been impossible.

So far as the automatic piano is concerned, who can imagine a more severe test to apply to its efficacy than a direct comparison with the original work of the artist himself? And these demonstrations were indeed a revelation! All the nuances, the characteristic rhythmic inflections, the essential qualities of digital touch have been recorded with a fidelity that must be as uncanny to the pianists themselves as they were to the public which heard them.

From the hard rubber discs came evidence of equal progress toward perfection. Especially true is this in the manner in which the performances of large symphony orchestras have been phonographed. What a far cry from first attempts in which skeleton violins replaced the real instruments and all manner of substitution was invoked to provide fullness of tone! To-day

one gets from the symphonic orchestra through the reproductive cabinet an aural reaction that makes only slight demands on the imagination to transport one into the actual concert arena. To achieve such results must have required an infinite amount of patience, of technical experience and inventive genius.

Who is there with sufficient vision to proclaim adequately the effect which these remarkable achievements are having in our complex civilization to make life happier through its easy contact with the best of music?

THE RE-ELECTION OF MONTEUX

Pierre Monteux may not enjoy in France as bright an artistic reputation as his colleague, Henri Rabaud, but in America fortune has assuredly smiled more benignantly upon him. Rabaud conducted the Boston Symphony for about six months, then went back to Europe without any public clamor for his return. Mr. Monteux is rounding out his first complete season with the famed orchestra and has latterly been re-engaged for two years to come. Obviously his retention has the appearance of an enthusiastic endorsement. Just how extensive a popular opinion the decision of the Boston Orchestra's directorate represents, will appear in due course of time.

Diaghileff brought Mr. Monteux to America when some heroic measures were found imperative to support the failing chances of his Russian Ballet. Monteux had conducted symphonic concerts in Paris, but had no opportunity to display his qualities in a purely musical capacity here till the election to the head of the Civic Concerts during the summer months fell upon him. In turn followed his engagement at the Metropolitan Opera House. Last season he had the thankless job of whipping into some semblance of shape the sorely shaken Boston Symphony, of preparing it for the ministrations of Rabaud. This winter he is the sole head of that once proud institution. In every case the affection and esteem of his forces and coadjutors have been his without reserve or condition. His amiability and charm, his considerate attitude toward his men, his notable qualities of mind, his broad sympathies and musical erudition command at all times the respect and admiration of those brought into contact with him. A more ingratiating figure with regard to these things the New Englanders could hardly have taken unto themselves.

But have the heads of the Boston Orchestra fulfilled the part of wisdom in committing the organization to the hands of Mr. Monteux for another two years? Time, of course, confounds the keenest speculations and time will settle this question as well. And yet one is confronted to-day with several definitive conditions. Mr. Monteux, granted his talents and honorable services, is not a great conductor, not a preponderant figure among the supreme orchestral heads of to-day. He lacks dominant force of personality, he lacks authority, he lacks interpretative genius or conspicuous ability of organization. And these traits are needed in the man who is to shape the best destinies of the Boston band. For it has fallen upon evil days since its wartime tribulations and the resignation and death of its founder and lifelong patron, Major Higginson. Its quality has deteriorated since its reconstitution and, together with its quality, its fabulous virtuosity has declined. It is surpassed to-day in these elements by the orchestras of New York, Chicago and Philadelphia. And the change come over it has been noted in the cities it visits. A slight but perceptible loss of patronage, observed in various communities, attests these melancholy truths. Major Higginson, who virtually disinherited the child of his creation, left it to face a future of disquieting possibilities, bequeathing it only his music library and that contingent upon the maintenance of a high artistic standard. Under the circumstances there will be questionings as to the sagacity displayed in the appointment to continued leadership of a man of Pierre Monteux's artistic caliber.

Every now and then "Marta" is sung in English somewhere in this country, as it was recently in Philadelphia. Those of the younger generations interested in testing out the vernacular as a language for song thus have an opportunity of passing judgment on English words for that celebrated air, "Qui Sola Vergin Rosa."

Two celebrated artists of the Chicago Company, so the story goes, engaged in a last-minute disagreement as to whether the final number of their joint program, a Mozart duet, would be sung in Italian or French. The outcome was an announcement that there would be no last number. Those who have left many New York recitals after the sixth extra, with the encore fiends still busy, are quite convinced there never was and never will be.

Among the operatic fruits still untasted is the Prokofieff "Love for Three Oranges," the work which has made one wonder what Burbank was trying to do to Montemezzi.

PERSONALITIES



Photo by Bain News Service.

Orville Harrold Studying a New Song

It looks very easy, and very often sounds so, to sing a song in fine tenor fashion; but it takes study, nevertheless. In the picture Orville Harrold, the Metropolitan tenor, fresh from his triumph in "Cleopatra's Night," irreverently called a "tank" opera, is getting ready to sing Richard Hageman's song "At the Well." At this rate, he cannot be accused of finding study dry work!

Carré—Marguerite Carré, the prominent soprano of the Opéra-Comique, has just been honored with the medal *de la Reconnaissance Nationale* for her services during the war.

Amato—Mrs. Amato, wife of Pasquale Amato, baritone of the Metropolitan, has brigaded herself into Health Commissioner Copeland's force of emergency nurses to help fight influenza. For the present she is serving eight hours a day in Gouverneur Hospital.

Silba—Muri Silba, pianist and feminist, asks the question in *The New York Evening Mail*, "Are women people?" She decides that they are; but that "their post-war problems are not given the same consideration, their problems are not granted the same weight, as those of the men."

Ruffo—Titta Ruffo, the baritone, it is stated did not sing professionally once from the day that Italy entered the war until the day the armistice was signed. Instead, he left Argentine, where he was singing, went directly to Italy, and enlisted in the aviation corps, where he served as a sergeant.

Ornstein—Sir Henry Wood is featuring Leo Ornstein's "March from the Dwarf Suite" and "A la Chinoise" at his Queen's Hall Symphony concerts. Ornstein created something of a sensation in 1914, when he visited London and played some of his pieces that were considered decidedly "futuristic."

Davis—Ernest Davis, the tenor, who has a season of ninety engagements this season, has still found time to perform in a talking-moving picture production of "Martha," in which phonographic records are synchronized with the films. Mr. Davis is one of the first operatic and concert artists to engage in this novel undertaking.

Powell—One of John Powell, the Virginia pianist-composer's best efforts, the "Sonata Virginianesque," is built on Negro themes, whose spirit it expresses with much fidelity. The Sonata is dedicated to Annie Reinhardt James, violinist, of Richmond, Va., and will be played in the spring at her recital, with the composer at the piano.

Zoellner—One afternoon, recently, previous to an appearance in Los Angeles, the "gasoline launch" of the Zoellner Quartet was run into by another car on the Wiltshire Boulevard. None of the occupants was hurt but all were badly shaken and the 'cello of Josef Zoellner, Jr., was a sufferer, though not irreparably. In spite of this occurrence, however, their concert was given a few hours afterward.

Chaliapin—The great Russian basso, Chaliapin, is described by Albert Coates, the English conductor, in a recent article in the London *Musician*, as an authority on make-up. Chaliapin told once at rehearsal that he had studied painting and modelling at one of the big *ateliers*, simply to be able, as he put it, "to create an entirely different head for each part, according as the part demanded." "To look the part," he added, "is as important as to act the part."

Grainger—The performance of Balfour Gardiner's "The Joyous Home-coming," at the Sunday night concert on Jan. 28 of the Metropolitan Opera Company, under the baton of Richard Hageman, was given at the suggestion of Percy Grainger. Mr. Grainger and Mr. Gardiner are fast friends. When this orchestral score was received by Mr. Grainger this fall from the composer in London, he decided to have it performed here and suggested it to Mr. Hageman. The score is dedicated to Mr. Grainger.



POINT AND COUNTERPOINT

By Cantus Firmus

The Question Remains, Is a Burglar's Taste to be Relied Upon?

W. H. Humiston, the assistant conductor of the Philharmonic, was robbed the other night. Some claque-leader (or perhaps it was a reformed harp recitalist) broke into his apartment and stole his ermine overcoat, several stogies, and a handful or two of jeweled collar-buttons. The intruder also looked over two batches of concert tickets—one set for Philharmonic and the other for the New Symphony series. The visitor took the New Symphony tickets.

* * *

For Concert-Goers Only

Dear CANTUS: Here are some hints on attending a recital:

1. Never come in until after the first number. The soloist much prefers to have an empty hall for the first number, as it is more inspiring.

2. Do not applaud gleefully no matter how much you may enjoy the program. The noise is quite disconcerting to the artist.

3. Use judgment when dropping articles on the floor. An umbrella, for instance, drops well at the loud part of the rhapsody, and gives quite an orchestral effect. In a funeral march, however, a heavy package is better, as it goes down with a dull thud and is more in keeping with the composition.

4. When leaving the hall be sure to choose a very quiet part of a piece as an accompaniment to your exit. It is much more effective.

5. When leaving early it is well to leave one glove under the seat, as this gives an opportunity for a re-entry and a word or two with the usher.

6. In case of an encore do not fail to smile and nod the head violently. This shows that you think you have heard the piece before and places you above the mere audience.

E. A. G.

Philadelphia, Pa.

* * *

Uxtree! All About the Publishers and the Millionaire Composers!

Uxtree!

Dear CANTUS: Did you notice that long line of people at the bank this morning? Did'n'cher? Ah, you should have noticed; they were all composers depositing their unearned increment.

You see, when the w.k. world war broke out, the publishers all said, the H. C. of L. is going higher, and so let's pay the composers more money. We will increase the cost a-music and pay the poor ginks what wrote it more royalty and more money for outright sales. Yes they did, so they did. At least the pub-

lishers in N. Y., Bos. and Chi. did. And that's why composers have so much money now, whereas they didn't.

Before the war the publishers used to buy anthems and part-songs for \$15 flat, and songs and piano pieces they used to buy for \$25 flat. And for royalty they gave ten per cent of the selling price.

Since the war the philanthropists have raised the price of music so that now a composer gets for an anthem, or part-song, \$10, not flat, but dented, and for a song or piano piece he gets \$25, the same, thanks to the w.k. H. C. of L. being equal to \$12.50. You can see at a glance how much the increase is. Ah, you do so see it, now don' cher, or shall I give you a shot in the other arm?

The publishers did this all of their own accord. No one ast them to. I calls them generous, that's what I do.

Oscar Wilde was right: "Now Barabas was a publisher."

HARVEY B. GAUL.

Pittsburgh, Pa.

* * *

Portrait of an Artist

If Ponce de Leon had been acquainted with a theatrical photographer he could have saved himself much bother. Why look for a fountain of youth when there's a good photographer in the neighborhood? Any of these demons of the camera will undertake to transform Rain-in-the-Face, ancient foe of Custer, into a bewitching débutante. Under the magic pencil of the retoucher the years drop off like scales, in blocks of decades, lines, facial trenches, and honest furrows flee, luxurious locks spring from glacier pates; the aquiline becomes Roman, the chewed-off lobe takes on a dainty contour, the—but why continue; you know what happens when the colleague of Gerster and Hauk visits the theatrical photographer.

* * *

Hell knows no fury like a tenor scorned.

* * *

For a while we thought it was Music Weak.

* * *

Neither Do We

Who accused publicity writers of a lack of humor? To silence the report forever we hereby reprint a contribution headlined "Noted Artists at Repartee," which comes from the litterateur of the Wolfsohn Musical Bureau:

"A delightful bit of repartee was indulged in between Albert Spalding and Enrico Caruso when the two noted artists appeared together at the Waldorf-Astoria musicale a few days ago. Mr. Spalding had just come from the concert platform amid tremendous applause.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 104
Frederick
Gunster

for concert répertoire in Munich, specializing in oratorio in London, under R. Watson Mills.

In the season of 1908-09 Mr. Gunster returned to America, and began extensive appearances in the concert world. Among his important appearances were those with the New York Oratorio Society, Arion Singing Society, Rubinstein Club, Mozart Society, and in the Maine Festival, Paterson Festival and others. Several seasons after his return, Mr. Gunster was compelled by family business to retire from the musical profession, but his love for the work brought him back into the field and in 1916 he returned actively into the work, and since has been constantly heard in concert and recital.

Mr. Gunster has been a champion of American songs, making them a large part of his répertoire. He is also an unusual linguist. For the last two seasons he has pursued his vocal studies under M. M. Vilonat, to whom he gives much credit for his work. He makes his present home in New York.



Frederick Gunster

spent in Naples, Italy, where he studied under Carlo Sebastiani; then he coached

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ARTISTS' COURSE IN BISBEE

Arizona Town Supports Series of Recitals by Ganz, Lazzari and Others

BISBEE, ARIZ., Feb. 3.—Bisbee, a mining town, is supporting a series of concerts this year in which the foremost artists are appearing. The Musical Events Club, formed late in the summer, and devoted to the advancement of music in this section, has been unusually successful in securing artists and patronage in this first season. Through L. E. Behymer of Los Angeles, who books this territory, Rudolph Ganz, Carolina Lazzari, Jacques Thibaud, the Flonzalay Quartet and Florence Macbeth will be heard here. The Lazzari program was heard last Monday evening.

The Grand Theater is the only available place for these concerts at the present time, but it is hoped and vaguely assured that a more suitable place will be provided if the patronage this year warrants it. More than 500 season tickets were sold for this year and the 300 available single seats find a ready sale.

Bisbee is proud of her achievement, although only a beginner in the work. The course this year is the first of its kind to be offered here, but in the minds of the members of the club was the firm determination to set a high standard believing that it is better to sacrifice patronage if necessary rather than be content with less.

The club membership is made up of the season subscribers. Arthur Notman is president of the club, P. M. Buckwalter is treasurer and E. H. Wickers, secretary. To Mrs. Sam Frankenberg, chairman of the membership committee, who has worked tirelessly in behalf of the project, much credit is due for the success of the first season.

Russian Isba Charms Brooklyn

Brooklyn was much charmed with the performance given by Serge Borowsky's Russian "Isba," given recently at the Academy of Music. It is essentially a presentation of the life and characteristics of the Russian peasant as conceived by Mr. Borowsky, who was formerly baritone of the Moscow opera. This was the first performance by the cast in America.

A. T. S.



As Soloist With
**ST. LOUIS
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ORCHESTRA**

JULIA CLAUSSEN

MEZZO-SOPRANO

Metropolitan Opera Co.

"CLAUSSEN'S SINGING OF WAGNER IN ENGLISH IS GIVEN AN OVATION. 'The Love-Death' from 'Tristan and Isolde' and Brunnhilde's Immolation Scene from 'The Dusk of the Gods' were sung with pathos and with power, with splendid sustainment of tone, and in that incisive and yet rotund manner as prescribed in the Bayreuth school."—St. Louis Globe-Democrat, Jan. 24, 1920.

"MME. CLAUSSEN'S RICH MELLOW VOICE IS PECULIARLY ADAPTED TO THE LYRIC AND DRAMATIC REQUIREMENTS OF WAGNER'S TONE-POEMS. THE SINGER MATCHED HER VOICE AGAINST A MASSIVE ACCOMPANIMENT IN THE ORCHESTRA AND WAS FULLY EQUAL TO HER TASK."—St. Louis Post-Dispatch, Jan. 24, 1920.

RECENT RECITAL SUCCESSES

"MME. CLAUSSEN IS VERSATILE IN HER ART, SINGING WITH DRAMATIC FERVOR, SOOTHING TENDERNESS AND ARTISTIC FINISH."—Washington Post, Jan. 12, 1920.

"MME. CLAUSSEN IS A GREAT ARTIST AND POSSESSES WONDERFUL RICHNESS OF VOICE."—Washington Herald, Jan. 12, 1920.

"A VOICE OF RARE QUALITY; EXCEPTIONALLY RICH IN THE LOWER REGISTER, WITH ROUNDNESS AND EASE OF TONE PRODUCTION THROUGHOUT AN UNUSUAL COMPASS."—Washington Evening Star, Jan. 12, 1920.

"TO OVERESTIMATE THIS ARTIST'S UNDOUBTED POWERS AS A SONG RECITALIST, HER ABILITY AS AN INTERPRETER AND HER QUALIFICATIONS AS A SINGER WOULD INDEED BE A DIFFICULT TASK."—The Baltimore News, Dec. 6, 1919.

"MME. CLAUSSEN IS INDEED A GREAT ARTIST; WE HEAR TOO FEW OF HER CALIBRE IN RECITAL."—The Sun, Baltimore, Dec. 5, 1919.

"HER LUXURIANT VOICE CAPTIVATED THE AUDIENCE AT ONCE AND HER TEMPERAMENTAL NATURE THAT SENSED THE MOOD OF EACH NUMBER AND INTERPRETED IT ACCORDINGLY WAS A SOURCE OF KEEN DELIGHT."—Baltimore American, Dec. 6, 1919.

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BLIZZARD REDUCES MONTEUX'S AUDIENCE

Latter Smallest in Years for Bostonians—Converse's New Symphony Heard

There was evidently more terror in last week's blizzard than allure in the Boston Symphony's fourth evening program on Thursday, for the audience was the smallest in years. What with subscribers either hugging their hearthstones and steam-heaters or else marooned in the snowdrifts, those who reached Carnegie Hall enjoyed the unusual privilege of extra seats for the comfortable disposition of water-logged hats and coats. Mr. Monteux's program began with the B Flat Symphony of Vincent D'Indy. It is not cheering matter for a wet evening. Later there was music—the "Magic Flute" Overture, the "Tristan" prelude and "Liebestod" and "Les Préludes." To the symphony the audience was as cold as the weather. Not so toward Mozart, Wagner and Liszt.

D'Indy's work assumed a new interest in the light of recollections of his recently played "Sinfonia de Bello Gallico." It is a conception of far greater weight and distinction, designed with incomparably larger intellectual mastery. But its greatness is purely relative. One seeks vainly in it an emotional incentive or some trait to sweeten the workings of unremitting cerebration. The technical laboratory was its birthplace and should remain the residence of this cold, brainy, unsexed music.

Mr. Monteux read it with conviction. But one would gladly give up this symphony and much else of its composer besides for a single page of the flaming and jewelled "Istar" Variations. The orchestra was by no means in its best shape during the evening. The Bostonians no longer play the "Magic Flute" music with the elfin touch that was theirs in years now unhappily gone, and through the climaxes of the "Tristan" music Mr. Monteux hurried with much vigor but little intimation of ecstatic transport.

The Saturday Concert

Another composition inspired by the war was brought to the attention of New York on the afternoon of Feb. 7 when Mr. Monteux offered Frederick S. Converse's Symphony in C Minor. A great novelist has said that Americans are incapable of joy or sorrow, that the native equivalents are exhilaration or depression. Mr. Converse has imprisoned the first mood in his symphony; the bleakness and sombreness of the work is striking. The thematic material is often colored by a sentimentality singularly out of place in its modern Gallic dress. For the most part the composer has been over-lavish in his developments, thus creating the impression of "padding." But this verbosity cannot conceal Mr. Converse's fine constructive skill and his sensitive, distinguished sense of color. The slow movement is perhaps the most impressive part; the third movement, intended to be "expressive of carefree youth and joy," is rather ponderous and forced in its jollity; this gifted composer weeps better than he laughs. The orchestra expounded the complicated score with eloquence, if not always with purity of intonation. It is good to record that the tone of the string choirs is even to-day notable for a noble quality and precision of attack.

The Schubert "Unfinished" Symphony received prosaic, unimaginative treatment. The Rimsky-Korsakoff "Russian Easter" Overture would have sounded better if the orchestra had not offended the ear by its intonation, or lack of it.

Concertmaster Frederick Fradkin played his solo passages with commendable poise and dignity on this occasion.

A. H.

Amy Ellerman to Go on Six-Week Tour

Amy Ellerman, New York contralto, was cordially received by a large audience when she appeared as soloist at the concert given by the Dry Dock Association of New York in the Pennsylvania Hotel, Jan. 24. She sang charmingly an interesting program. Miss Ellerman, who recently returned from a successful concert tour extending over a period of four months will again leave New York on a six weeks tour the latter part of February. She will return about the middle of April.

DICIE HOWELL SOPRANO WITH REINALD WERRENRATH IN "HIAWATHA'S DEPARTURE"
LOWELL, MASS., JAN. 20, 1920



"Gave evidence of a voice of great beauty, which she fully exemplified later when appearing alone. . . . Miss Howell brought a voice of beauty and power in her solo numbers, which included a French composition by Saint-Saens, another by Weckerlin and two English songs, 'My Heart is a Lute,' by Eleanore Marum, and 'Song of the Open,' by La Forge."

Lowell "Sun"—January 21st, 1920.

"Miss Dicie Howell's solos, largely narrative in style, were lightly and charmingly given. . . . In her solo numbers she proved to have a soprano voice of fresh quality, smoothly developed and entirely void of harsh or unmusical qualities. She was able to sustain a high tone softly and pleasantly, as was evidenced in the first of the two French numbers she sang, Saint-Saens' 'O Beaux Reves' and in Eleanore Marum's 'My Heart is a Lute.' The little shepherd song of Weckerlin she gave with dainty simplicity and arch charm, while in La Forge's 'Song of the Open' she showed ample power to express something of a more passionate nature. She was warmly received and quite deservedly so."

Lowell "Courier-Citizen"—
January 21st, 1920.

New York City Recital, Plaza Hotel March 6th, 1920

New York City Aeolian Hall April 19th, 1920

"Elijah"
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Two Russian Pianists Give Imposing Recitals in Detroit

Moiseiwitsch's Performance with Symphony Forces One of Grandeur—Gabrilowitsch's Own Recital Earns Great Ovation for Conductor-Pianist—Wells in Week of Concerts—Choral Society Has Fine Showing—Rosenblatt Scores

DETROIT, Feb. 5.—Exigencies of travel lost Detroit the opportunity of hearing Arthur Rubinstein but also created an unheeded for one of listening to Benno Moiseiwitsch. He appeared as soloist with the Detroit Symphony Thursday evening, Jan. 15, and the following Saturday afternoon, and on each occasion was vociferously received. His offering was the "Emperor" Concerto and never has it been played here more delicately and with more musicianly polish. Mr. Moiseiwitsch's interpretation seemed to find high favor with Ossip Gabrilowitsch, for in the support he gave the soloist both piano and orchestra seemed like one perfect whole. In the D Minor Symphony of Schumann Mr. Gabrilowitsch and his men again gave a performance

imposing in grandeur. The Beethoven overture to "Fidelio" opened the program and a revived version of the overture to "Der Freischütz" closed it.

Perhaps the most appreciated of all things musical in Detroit occurred two weeks ago, when Ossip Gabrilowitsch gave his only Detroit recital of the season at Orchestra Hall on Jan. 18. It was a ceremony never to be forgotten. He held a vast throng enchanted for three hours, achieving that seldom-bestowed mark of esteem: a rapt silence following each number on the program. Each presentation, in turn, seemed the quintessence of pianistic art. Mr. Gabrilowitsch's program ranged through "The Harmonious Blacksmith," one movement of a Scarlatti sonata, the Beethoven Sonata in D Major and a Rondo Expressivo of Bach that was ineffably lovely. Four Schumann Fantasy Pieces were followed by a Melodie in E Minor of his own. The applause for this number was doubled, as a well-deserved compliment to his gifts as a writer as well as a performer. The final Liszt Etude in F Minor proved a signal for insistent demands for encores and, despite the fact that several had already been added, Mr. Gabrilowitsch acceded to demand and played two exquisite bits of Chopin.

During the week of Jan. 19 the J. L. Hudson Company conducted a series of delightful afternoon musicales in its auditorium. John Barnes Wells appeared as soloist each day and so great was his popularity, several hundred persons were turned away from each performance. Mr. Wells offered groups of varied scope, including a number of his own compositions, which proved to be the most genuine successes of the series. The Hudson Symphony, under the leadership of Earl van Amberg, the Hudson Ladies' Quartet, the Hudson Male Quartet and several chamber music groups from the Detroit Symphony assisted Mr. Wells each day.

A feature of the Tuesday Musicales meeting held at the Hotel Statler on Jan. 20, was "The Divan" by Bruno Huhn, heard in Detroit for the first time. It was presented by Mrs. Bigelow, Mrs. Scully, Mr. Johns and Mr. Warren with Miss Heinz at the piano. Janet Ives,

accompanied by her mother, Mrs. Valentine S. Ives, also contributed a violin solo and Cecile Ouellette played piano compositions of Debussy and Moszkowski.

On Tuesday evening, Jan. 20, at Orchestra Hall, the Detroit Choral Society, under William Howland, gave a performance of the "Messiah" which reflected the highest credit upon these 300 singers and their skilled leader. The soloists were Olive Kline, soprano; Alma Beck, contralto; William Wheeler, tenor, and Arthur Middleton, basso, each giving the utmost satisfaction. Mr. Howland had the assistance of the Detroit Symphony which, under the skilled leadership of Victor Kolar, gave a fine performance.

On Wednesday afternoon, Jan. 21, and the same evening Gatty Sellars, well-known English organist, gave two recitals at St. Paul's Cathedral.

A novel event and one which aroused the keenest enthusiasm was the concert given on Sunday evening, Jan. 25, at Orchestra Hall by Cantor Josef Rosenblatt. The compositions offered by Mr. Rosenblatt were chosen largely from the music of the Jewish service and were peculiarly adapted to displaying his phenomenal range and expert use of falsetto tones. These numbers included several of his own compositions, "Oshamnu," "Zaroh Chayo," "Elokay Neshomo" and others, each winning him many salvos of applause both as a singer and as a writer. By way of variety Mr. Rosenblatt sang an aria from "Aida," "The Last Rose of Summer" and an old Irish song, all strong in popular favor and productive of many encores. The most interesting item on the program was his own arrangement of the appealing "Kol Nidre," which he delivered with intense feeling and a high degree of artistry.

The first artist concert given by the Tuesday Musicales took place at the Hotel Statler on Jan. 27, with Royal Dadmun as the officiating artist and Charles Frederic Morse as accompanist. Mr. Dadmun, who was in excellent voice, presented a cleverly chosen program, and was received with spontaneous outbursts of cordiality. He opened with a classic group, including two excellently performed compositions by Handel, proceeding thence to a miscellaneous group, which closed with a spirited presentation of Moussorgsky's "Song of the Flea." He displayed a rare insight into the psychology of French compositions and was particularly successful in two songs by Fourdrain. Of his closing group, Kramer's "The Last Hour" won first honors and the morning closed with two Negro spirituals arranged by Burleigh. Mr. Dadmun was most gracious with his encores and added many gems to the program. The support lent by Charles Frederic Morse was, as always, impeccable, and made one regret that he is not heard more frequently as accompanist.

M. McD.

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CONCERTS IN SCHENECTADY

Seidel Recital and Concert by Russian Symphony Heard During Week

SCHENECTADY, N. Y., Feb. 5.—Toscha Seidel appeared in recital in the Van Curler Opera House on Monday evening with a charming program, before a pleased and enthusiastic audience. It was the crowning event in the Ben Franklin course. Harry Kaufman showed himself a fine accompanist.

With Modest Altschuler as conductor, the Russian Symphony played an excellent program to an appreciative audience on Feb. 4 in the Van Curler Opera House. Mr. Altschuler proved himself an artist, receiving fine response from his gifted players. The concert was one of the best given here this season.

L. E. T.

Cleveland Symphony, With Levitzki as Soloist, Ends Oberlin's Course

OBERLIN, O., Feb. 4.—The last number on the Artist Recital Course at the Oberlin Conservatory of Music was a concert by the Cleveland Symphony, Nikolai Sokoloff conductor, in Finney Memorial Chapel, Friday evening. The orchestra played the Franck Symphony and the Tchaikovsky Overture, "Romeo and Juliet." The soloist was Mischa Levitzki, Russian pianist, who played the Schumann Concerto. Levitski's playing evoked a great deal of applause and enthusiasm. The orchestra is doing very good work and will soon undoubtedly rank among the best orchestras of the country.

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W. C. D.

LONDON APPLAUDS COATES'S WAGNER

Performance of Symphony En-grosses Hearers—Scriabine Recitals Now the Fashion

LONDON, Jan. 23.—The most important concert of the week has been that of the London Symphony Orchestra, conducted by Albert Coates. Because he officiated so long at the Marinsky Theater, Petrograd, there has been a tendency in this country to look upon him primarily as an authority on Russian music, where as in Russia the prevailing view was that he was happier with Wagner. Although he has given us several fine performances both of Russian opera and of Russian music in the concert room, a prolonged acquaintance with his work tends to confirm the Russian view. He is first and foremost a Wagnerian. On this occasion he secured performances that have seldom been equaled, of three familiar excerpts from the Ring, "Siegfried's Journey to the Rhine," the "Funeral March" and the "Closing Scene," in which that fine operatic singer, Rosina Buckman, was the soloist. His inclination to dwell upon a singing phrase, which in other music sometimes causes a *longueur*, here results in a majestic spaciousness which is profoundly impressive.

Miss Buckman also sang the soprano solo in a new lyrical symphonic poem by

George D'Orsay entitled "Flamma Artis," a long-winded affair displaying much skill to little purpose. The style is Wagnerian-Straussian, and there is a great deal of emotional working up of a more or less familiar kind, supported by a rich array of resources, but our feelings remain unharmed.

A definite fashion is setting in for piano recitals devoted to the works of Scriabine. Last week we had one by Mr. Edward Mitchell, who certainly understands this music very well and has an astonishingly plausible way of presenting the most abstruse and baffling works. If only his own personality were stronger, that of Scriabine would gain in the portrayal, but his polished delicacy does not permit of strong outlines, and his performance is not free from monotony. Next week we are to have similar recitals from Lilius Mackinnon, who was the first of our pianists to take up this composer seriously, and from a new Greek pianist, Eurydice Draconi.

A Russian composer, Boris Levenson, devoted a concert to his own works, but did not make a very deep impression. Other memories of the week are the recitation by P. L. Eyre of "Enoch Arden" to the accompaniment composed by Richard Strauss, which was played with much discretion by Mrs. Herbert Withers; and a splendid performance of Rachmaninoff's cello sonata by Cedric Sharpe and Mrs. Ethel Hobday. E. E.

Mildred Kelley Sings in Baptist Temple

Mildred Kelley, contralto, won favor on Feb. 1 at the Baptist Temple in Brooklyn, where she appeared as soloist in a performance of Gaul's "Holy City" at the evening service. She sang the favorite solo "Eye Hath Not Seen" admirably.

VIRGILIO LAZZARI Leading Bass

CHICAGO OPERA ASS'N



PRESS NOTICES

Virgilio Lazzari's recitations were masterfully delivered. By far the best High Priest heard here since Planchon.—*Herman Devries, Chicago Evening American.*

Mr. Lazzari's arias were tonally ingratiating and musically admirable. He was as ever

wholly adequate.—*W. L. Hubbard, Chicago Daily Tribune.*

Mr. Lazzari's voice is resonant. His tone in the soft passages kept the quality and came out with smoothness so that all he did was well done. He did excellent singing.—*Karleton Hackett, Chicago Evening Post.*

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NOTHING NEW ABOUT PAID-FOR APPLAUSE

Like the Poor, the Claque Has Always Been with Us—Originated by Nero, Developed by France, Adopted by Italy and Transported to America—Scientifically Conducted in Paris to Provide Appropriate Reactions for All Sorts of Operatic Situations—Experiences of American Débutantes

By OSCAR THOMPSON
Sketches by Vialora

CHICAGO'S discovery that its opera has a claque scarcely startled America. Revelations growing out of the Baklanoff imbroglio, though sufficiently malodorous, did not make a very malignant monster of this traditional and much denounced operatic appendage, which Italy acquired from France and then passed on to America. Of more concern as involving the good name of opera were admissions said to have been made regarding the "shaking down" of artists by lesser employees of the opera house in ways not connected with paid applause. In Chicago, as in New York, the claque seems to have been a more or less harmless nuisance from which the individual's graft was relatively small, and the results nil, as far as making or breaking the career of an artist, good or bad. Its toleration, in any degree or state, is the thing that offends American audiences.

Like the poor, the claque has always been with us. Suetonius affirms that Nero had five thousand soldiers present to see him act and to chant an encomium. Whether there was a claque to applaud Nero's fiddling as Rome burned Suetonius does not state. The Greek classic dramatists doubtless saw to it that their friends were present when their plays were performed. What the friends did, in return, can be left to any logical man's conjecture. It is not probable that they hissed.

There is no more common error with regard to the claque than assailing it as an Italian institution. The very word is French and had to be introduced into the Italian language. The institution, as an institution, was unknown in Italy even so late as the early Rossini operas. Doubtless there was paid applause, as there had been in Greece and Imperial Rome; but it is to Paris that the prying eye must turn to find the establishment of the institutional claque as the world has known it for the last hundred years.

The operatic claque, it is fair to say, belongs by right of birth and nurture to the Paris Opéra as truly as the ballet and the grand manner. It can no more be divorced from the history of that famous pulpit of song than the operas of Meyerbeer. It was in the Meyerbearian era that the claque came to be, and it was as logically a part of its age as orchestral shivers and trumpet calls, bobbing ballerinas with their thirty-two *fouettes*, and opera books that dealt with kings and things and burning oil.

Historic Claque of Paris Opéra

Numerous authorities give the birth of the institutional claque as the year 1820. They credit one Sauton (also spelled Santon) with being the master mind, aided and abetted by one Porcher. They hung out their shingle, for they were in a regular business, the business of assuring dramatic success—"L'Assurance des Succès Dramatiques."

By 1830 the claque was a full-bloom institution, collecting by day and applauding by night, all in the honest open. It was the custom for the management of the theater to send a request for any given number of *claqueurs*, under a suitable *chef de claque*.

Victor Hugo in "Les Misérables" took note of the institution when he wrote, "The claque at the Grand Opera is very select," and again, "We will go to the Opera. We will go in with the claque." In the Paris claque, as it flourished in

the days of Meyerbeer and the grand manner, each *claqueur* had his special rôle allotted him, according to his talents, and the assignment list reads like a comic opera cast.



"Rieur"

There was the *rieur*, officially so styled. His business was to laugh at the comic sallies, and he was picked as a *rieur* because he had an infectious laugh. There was the *pleureuse*, who wept through the pathetic passages. The *pleureuse* or *pleureuse*, usually was a feminine *claqueur*, copiously armed with handkerchiefs, sometimes laden with tear-compelling lotions which offended the olfactory organs of nasute persons in adjacent seats. There was the *bisseur*, whose task it was to shout "bis" and "encore," and an individual variously styled but most often referred to as "the tickler," who was an expert in keeping his neighbors in good humor, passing about bonbons, theater bills and spicy stories. Of appropriate dignity and importance were the *commissaires*, who learned the opera or play by heart and who, by conversation or otherwise, learnedly called its good points to the attention of less enlightened folk. All were under the direction of a *chef de claque*, who frequently was an excellent musician and who considered himself somewhat superior to the critics.

All this grew out of Sauton's *Assurance des Succès Dramatiques*. Sauton is said to have derived his idea from Jean Daurat, a sixteenth century French poet, who, reading of Nero's methods of gaining the public's plaudits, distributed tickets for one of his own plays in return for promises of applause. It seems probable that even Sauton had no idea of such an elaborate institution as resulted from his scheme.

Chefs de claque attended final rehearsals in order to study the opera and work out a system of applause. There was something of conscientious art in their study. Often their assistants were merely picked up, and the *chef de claque* then had to instruct, even drill, his helpers. The *claqueurs* of Paris were called "*chevaliers du lustre*," because the main body of them sat near the middle of the *parterre*, beneath the grand chandelier. Others were distributed throughout the house. Apparently the Paris claque not only was more aristocratic, but much more comfortably looked after than the crowd that stands around the rail at the Metropolitan!

When Rachel Took the Claque to Task

An old letter that has been preserved is a delicious commentary on the times and perhaps a bit pathetic in showing how seriously the *chef de claque* regarded his mission. Mme. Rachel, it seems, once complained to a claque master that whereas she had been uproariously greeted at the first performance of a particular work there was very much less enthusiasm at its repetition a few days later. The scolded applause leader replied with a letter containing the following:

"I cannot remain under the obloquy of a reproach from such lips as yours! At the first representation I led the attack in person thirty-three times. We had three acclamations, four hilarities,

two thrilling movements, four renewals of applause, and two indefinite explosions."

He then went on to say that his men were positively exhausted with fatigue and had told him they could not do so much again, "so," he wrote, "I applied for the manuscript and, having profoundly

studied the piece, I was obliged to make up my mind for the second representation to certain curtailments, in the interests of my men."

Meyerbeer's "Robert the Devil," Halévy's "La Juive," Rossini's "William Tell," and Auber's "Dumb Girl of Portici" were the great works of the day

when the claque was youthful and aristocratic. Modern opera-goers may ponder whether they would need to be told when to applaud in works of this genre.

But it is not to be supposed that the claque always had its own way with things. There have been riots in both France and Italy, if old writers recorded the facts, due to ill-timed efforts on the part of the claque to overcome popular disapproval.

From Paris the idea of an organized claque was carried into Italy. There it has fastened itself upon all the opera houses, big and small, but it never seems to have acquired the respectability of the Paris claque. Its operations have been more or less under cover and often have smacked of extortion and blackmail rather than "assuring the success" of a new work, though not to the degree of brigandage that singers say has obtained in Spain, particularly Madrid.

Italian Claque Was Patriotic

One phase of the development of the Italian claque is of historical importance. During the days of the Austrian occupation, the time of Verdi's young manhood, the claque took on a nationalistic, patriotic character and had as its mission the baiting of the local Austrian officials. As is well known, several of Verdi's

operas had to be rewritten because the Austrians objected to scenes representing conspiracy, revolution, or irreverence toward royalty. Notable among these were "Ernani," "Un Ballo in Maschera" and "Rigoletto." But in their modified form a line could be found here and there that could be construed as representing Italian patriotism. It was the business of the claque leaders to know these lines and to start a demonstration whenever they were sung. In "I Lombardi" the Milanese were quick to detect a passage which, when sin-

gled out, had an anti-Austrian inference. The vogue of "Attila" at La Scala is recorded as partly due to the opportunity it afforded for patriotic demonstrations.

Grove wrote that the London opera patron could have no idea of the frenzy of an Italian audience so stirred. "The overcrowded house," he said, "was in a perfect roar; clapping of hands, shouts, cries, screams, stamps, thumps with sticks and umbrellas, were heard from every corner, while hats, bonnets, flowers, fans, books of words and newspapers flew from the galleries and boxes to the stalls and from the stalls back to the boxes and the stage—the noise often entirely covering up the sound of both orchestra and chorus and lasting till the police could restore order or there was no breath left in the audience."

A single sentence, such as "Caro Patria già madre e Regina" or "Avrai tu l'Universo, resti l'Italia per me" from "Ernani," was sufficient to produce this uproar. It was the business of the leaders of the patriotic claque to act in a capacity not so very different from the college yell leader of to-day.

"Viva Verdi" became a sort of rallying cry in the Italian opera houses. The claque led it. The letters of Verdi's name—V-E-R-D-I—represented, to the Nationalists, "Victor Emanuel Re d'Italia," King Victor Emanuel of Piedmont being then the hope of the Italians who dreamed of shaking off the Austrian yoke.

Of late Americans have heard more of the Italian claque than the French. Tito Schipa first became well known on this side of the Atlantic as the tenor who had defied the claque. American singers who began their careers in Italy have had many tales to tell, some of them highly humorous, of blackmailing demands made upon them—pay and be given an ovation, refuse to pay and be hissed and hooted off the stage!

[Continued on page 34]

|||||

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NOTHING NEW ABOUT PAID-FOR APPLAUSE

[Continued from page 33]

It seems altogether probable that the claue came to America with the famous Italian singers of other days, since Italian opera and Italian artists have played a much greater part in shaping American operatic history than the French. The writer recalls an amusing conversation with a woman at the rail at the Metropolitan—apparently a school teacher who was intensely proud of generations of American blood and who repeatedly expressed an intense and unreasoning antipathy toward the many Latins in the crowd about her—in which she blamed Caruso for having caused America to be literally overrun with his countrymen! She seemed to think there were no Italians in America to speak of until Caruso came, and that those who were here were quite properly humble until his success gave them an utterly false idea that they really were somebody after all. One would have thought that Caruso had chartered a whole fleet of transports and had been engaged for years in colonizing New York!

Excuses for American Claue

The excuse for the claue in America—at least the one most commonly advanced—is that European artists, educated to the system of paid applause, can't get along without it, and, not understanding the difference of customs between Europe and America, fall an easy victim to any one with a little blackmail game to play.

The revelations made by members of the Chicago company emphasized this. Certain of the foreign artists were victims of petty graft because they took it for granted that they must pay, but stopped paying when the late Cleofonte Campanini, the general manager, told them it was unnecessary for them to yield petty tribute to any one.

At the Metropolitan *claqueurs* are very busy in behalf of certain artists whose operatic past had been largely in Italy or the Latin-American countries. Their business plainly is to start the applause, even before the last high note of an aria has been finished, and to renew it the moment it seems to be dying down. As every one knows, it takes only a few noisy ones to bring on a second round of enthusiasm just as the first is about to give up the ghost. I have noticed hisses from around the

rau that have tended to silence the applause accorded certain singers at the Metropolitan. Because of the frequent hissing by the most respectable elements of the audience to silence untimely applause that interferes with the progress of an opera or obscures some beautiful orchestral interlude, it is difficult to say that these hisses from about the rail were directed at a singer. But they did tend to prevent just those renewals of dying applause that a burst of fresh handclapping from around the rail so often served to bring on when other artists were appearing.

American singers at the Metropolitan have told of being approached by *claqueurs* with requests for money in return for applause. No complaint has come to light, however, of any serious threats or of acts of hostility at a performance. As a matter of fact, the impression of these singers is that there is not one, but several so-called claque at the Metropolitan, and that they sometimes tread on each other's toes in seeking to gain certain singers as their clients. Their activities remain matters of petty individual money-seeking, and continue by reason of the support which willingly is thrown their way by artists who seek to be sure of their applause. Whether, as gossip is wont to allege, the operatic powers-that-be are not averse to claue activities so long as they keep within decent limits, is another story. To go further and say that the opera management itself supports a claue for certain singers is advancing a charge which those who make it ought to be prepared to prove, and it is to be questioned whether any of them are in a position to do this.

Claue Defended as Stimulant

Two years ago, MUSICAL AMERICA printed an interview with the then ostensible leader of the Metropolitan claue, a man whose name was given as Margoles. He decried the brigandage which existed in some opera houses abroad, but defended the claue in America as necessary to spirited performances, saying that New York audiences are apathetic and that unless singers are applauded after they have given their very best to please they will cease to give their best.

Said Margoles: "The claue is a stimulant to opera. Great artists cannot bear monotony. No artist can pour out his heart and soul for a whole evening, unless he hears some response from the house. Even the acrobat in the circus will refuse to do 'his turn' unless he will be applauded after each feat, to give him courage for the next."

"Even"—note the "even"—"a circus acrobat!" The vocal gymnastics of

opera apparently are one notch lower than trapeze flying!

Reverting to Margoles: "The arias are feats and after the singer has finished one of these, he or she needs and must have encouragement to go on with the next. They are so used to applause at certain times during the course of an opera that it would throw them out entirely if they did not hear it, just as if they did not hear the orchestration. The greater the artist the more he needs the applause."

Margoles was quoted as naming the greatest French tenor of modern times and the great French baritone whose name still stands for all that is best in modern dramatic singing as consistent clients of the claue when in New York. He told of an incident in which, according to his version of it, the great baritone decided to dispense with paid applause for a single performance and see how things went. The audience was so apathetic that the singers reacted to its dullness, with the result that the performance was an inferior one. The baritone, so the story goes, saw to it that the claue was back on the job the next time he sang.

Quite different is the story told by one of the most popular of the younger American singers at the Metropolitan. Just before her début, made in the last few years, she was approached by a polite *claqueur* who made his proposal in respectful terms. She had not expected such a visit, but her quickness of wit saved her from acceptance or refusal. She told her caller that as this was her first appearance, she very much desired to see just how much interest she, as a new singer, would arouse and how much applause she would receive on the merits of her work. She intimated that after she had satisfied her curiosity as to how the public would take her, she would talk business with the gentleman. Whether because her success was so complete as to make paid applause unnecessary, or whether the claue solicitor was an easy-going fellow who did not follow up his opening, she afterward was left alone.

Another young American artist at the Metropolitan, of still more recent début, was confronted in her apartment one day by a man with a similar proposition. She turned him away with an excuse that as she had not yet received her salary and had been under heavy expense she was temporarily without funds; but, to show her good will, she would give the gentleman the complimentary tickets which had been turned over to her. This she did. The demand for money does not seem to have been renewed.

These incidents tend to show there is little system to the claue at the Metropolitan and to emphasize that it largely is a matter of agreement between individual money-hunters and individual applause-seekers.

The hopeful statement is heard from time to time that eventually there will be a preponderance of American singers at the Metropolitan and that these will rise in their wrath and clean out the "foreign" claue entirely. Before the claue is too confidently branded as a Gallic or Latin institution, it is well to recall that the most celebrated British ministers of the past have had their subservient following whose business it was to applaud their speeches, and, so the old boast ran, "a British minister never turns on his friends."

Also, before the claue is all nailed down around the corners as a thing of opera and opera's foreign influences, it might be wise to look into the situation in the theaters where the spoken drama holds the boards. There (men in a position to know whereof they speak will tell you) certain of our most prominent "all-American" actors make it a practice to have professional applauders distributed about the house every night they appear, whether their play runs on Broadway one week or three successive seasons.



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II
Concerto B minor No. 3..... C. Saint-Saens
III

a. Canzonetta..... P. Tschaikowsky
b. Habanera..... P. de Sarasate
c. Larghetto..... Haendel-Hubay
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Boston Admires New Symphony by Converse

Monteux Introduces Composition of Massachusetts Composer—Sergei Adamsky, Russian Tenor, in Recital—Bauer and Thibaud Play Sonatas—Clef Club of New York in a Unique Concert—Alexander Gunn, Pianist, Makes His Début

BOSTON, Mass., Feb. 7.—A new symphony by Frederick Converse was given its first performance at the thirteenth concert of the Boston Symphony. The composer was quoted as saying that his symphony had no program, but contained "an expression of moods and emotions" which reflected "something of the feelings that we have all been through during the stress of the last few years." The fourth movement comes nearest to having a definite program; it is "martial in character, with a suggestion of war and struggle, interrupted by a passage of serious, almost religious mood, and leading on to a jubilant, victorious outburst, which transforms itself into a suggestion of a triumphal homecoming of soldiers and

rapturous emotions of the reunion of loved ones and the elation of victory."

Although this description may have assisted the imagination of many listeners, it did not seem indispensable for the enjoyment of the symphony. Mr. Converse has written some subjectively emotional and highly expressive music which is satisfying in itself. The beautiful slow movement and the animated Scherzo were at once appealing even without thought of any program. The opening motif of soft mystical chords for the strings were immediately engrossing. The symphony received unanimous praise from the audience, which indicated its pleasure by prolonged applause.

Jean Bedetti, the first cellist of the orchestra, was the soloist of the concert. He chose Schumann's Concerto. It is not a thrilling composition, but it did not prevent Mr. Bedetti from displaying his notable ability. Especially in the An-

dante, his fine tone, phrasing and poetic feeling were unmistakably appreciated.

Our French conductors are doing us a great service by bringing to light numerous fascinating pieces which, for some reason or other, have not appealed to their Teutonic predecessors. This week we were treated to another, Rimsky-Korsakoff's overture "La Grande Paque Russe," unheard here since 1897. The performance was indeed an unearthing of buried treasure, for the overture is another example of Rimsky-Korsakoff's orchestral genius and his power to glorify whatever thematic material he touches.

Adamsky's Recital

Sergei Adamsky, the Russian tenor, gave a recital in Jordan Hall on Wednesday evening. Mr. Adamsky has decided individuality which he shows both in his program and in his interpretation of it. He gave a group of songs in English,

but, to his credit be it said, he did not select the mushy pot-boilers by which our own composers are so often represented, and he did not put the English group last where it usually serves more or less as a "chaser." Instead it came in the middle of the concert and included such worth while songs as "A Caravan from China Comes," by Storey-Smith, "Into a Ship, Dreaming," by Crist and "The Terrible Robber-Men," by Treharne. Mr. Storey-Smith's song deserves to be heard more frequently; it has unforced oriental flavor, it is very singable, and it creates a charming atmosphere without appearance of effort. Crist's song, too, is the work of a fine and sensitive composer with evident poetic feeling. Treharne's graphic "Robber-Men" is of course well known.

It was natural that Mr. Adamsky should make a specialty of Russian songs; he sang two groups of them, the first, of so-called art songs, by Borodin, Rachmaninoff, Gliere, Rimsky-Korsakoff, and Moussorgsky; the second, of folk songs. The art song group was unfamiliar and contained some very beautiful numbers, notably Borodin's Arabian Melody and Rimsky-Korsakoff's aria of the "Czar" from the "Snow Maiden."

Mr. Adamsky is a singer who really cares for the music he sings and each recital shows improvement in his vocal technic and interpretation. He has a

[Continued on page 36]

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"Miss Ellerman is a beautiful woman, with an engaging personality and compelling presence, who possesses a wonderfully rich and powerful contralto voice, which she controls perfectly in every register."—*Wellington (Kan.) News*, Wellington, Sept. 4.

"Miss Ellerman is a lovely singer with a lovely voice of rich and warm quality. The audience soon realized that they were listening to a contralto of great ability, of wonderful control and charming manner."—*Evening Star*, Franklin, Indiana, Sept. 17.

"Miss Amy Ellerman delighted the large audience with the sweetness and power of her voice. The recital was one of the most enjoyable events of the season."—*Daily Journal Press*, St. Cloud, Minnesota, Nov. 14.

"Miss Ellerman is a beautiful woman, with a beautiful voice and a charming personality and fine stage presence. Her voice is wonderfully rich and impressive and is controlled perfectly. Her diction was as distinct as though she were speaking instead of singing."—*Winfield (Kan.) Daily Courier*, Sept. 4.

"There was present at all times a melodious richness and smoothness of tone, which blossomed forth into a big glorious voice in the aria. Miss Ellerman's voice is one of the most beautiful that an Indianapolis audience has ever heard."—*Indianapolis News*, Oct. 20.

"Miss Ellerman has a beautiful contralto voice, well placed and unusually smooth. Her range is good and she maintains the same quality in all her registers. She also has an engaging stage presence that quite won her audience before she began to sing."—*Indianapolis (Ind.) Daily Times*, Oct. 20.

"Miss Ellerman's voice has a creamy, delicious quality, equal throughout, a good range of tones, blending from the lowest to the highest without a change of placement; mellow and sympathetic, it is yet capable of highly dramatic moments, as well as considerable flexibility."—*Louisville (Ky.) Times*, Oct. 18.

"The range and resonance of Miss Ellerman's fine contralto was fully appreciated and the audience responded heartily."—*Louisville (Ky.) Courier-Journal*, Oct. 13.

"Miss Ellerman has a wonderful rich contralto voice. Her tones, both in the lower and upper registers are true and golden and her interpretative qualities are excellent. She has a marvelous technical equipment, but she sings with such artistry and with such ease that one thinks not of technic. She captivated her audience."—*Grand Forks (N. D.) Herald*, Nov. 19.

"Miss Ellerman has a good contralto voice and uses it in a charming manner."—*The Dunn County News*, Dunn County, Menomonie, Wis., Nov. 13.

"Miss Ellerman's pleasing personality made her friends with her audience from her very first appearance, and the company of listeners, with their insistent applause made her feel their interest and their appreciation of her worth as a singer. Miss Ellerman came up to the highest expectations."—*The Kokomo (Ind.) Daily Dispatch*, Oct. 1.

"Miss Ellerman sang with all the fluency that makes her vocalization remarkable in coloratura music."—*Frankfort (Ind.) Morning Times*, Oct. 7.

"One of the most pleasing concerts or recitals given in the city. Miss Ellerman has a very rich and full contralto voice and her work was indeed pleasing to all present. She was repeatedly encored."—*The Daily Times Record*, Valley City, N. D., Nov. 28.

"Miss Ellerman is considered among the best in America today. Her numbers were greatly enjoyed by music lovers. Applause was freely given."—*Arkansas City (Kan.) Daily Traveler*, Aug. 28.

"Miss Ellerman's beautiful rich contralto possesses a certain velvety tone, like the bloom on the petals of a Damask Rose. The audience listened with fascinating silence."—*Richmond (Ind.) Item*, Sept. 25.

"Miss Ellerman has a voice of large volume with a wide range of a rich quality. She showed exceptional technic."—*New Ulm (Minn.) Review*, Dec. 10.

"Miss Ellerman is a singer of rare ability."—*Brown County Journal*, New Ulm, Minnesota, Dec. 13.

"Miss Ellerman possesses a voice of exceptional quality and volume. Her enunciation is perfect."—*The Terra Haute (Ind.) Star*, Oct. 17.

"The favorite of the evening was Miss Amy Ellerman, contralto, whose voice and delivery made a deep impression upon her audience. The voice of the singer is of exceptional timbre and sweetness, her enunciation and expression were perfect."—*The Tipton (Ind.) Daily Tribune*, Oct. 3.

"Miss Ellerman has a wonderful contralto voice. To say that the concert was a complete success and a rare musical treat, is to state it mildly."—*The Evening Independent*, Chippewa Falls, Wis., Nov. 5.

"Miss Ellerman has a smooth and velvety contralto and well displayed the flexibility of her voice."—*Chippewa (Wis.) Herald*, Nov. 25.

"Amy Ellerman to say the least is a wonderful contralto, has a remarkable range, deep tones, rich and powerful that come without effort; together with a pleasing personality."—*Mandan (N. D.) News*, Nov. 28.

"Quite the best program of its kind was the one given by Amy Ellerman and Calvin Coxe. Miss Ellerman has a deep rich contralto, which she uses sympathetically. Her singing of the Aria from 'Samson and Delilah' was especially lovely."—*Decatur (Ill.) Herald*, Oct. 24.

"Her voice is a wide ranging contralto. The deepest tones of which are sonorous, and the tones of the middle register are especially refined and resonant. The audience fully appreciated an opportunity of hearing a songstress of Miss Ellerman's charm and attainments."—*Marion (Ind.) Chronicle*, Sept. 23.

"Miss Ellerman's voice in every way is an admirable one, and her interpretative qualities are of the highest."—*The Daily Bulletin*, Bloomington, Illinois, Oct. 23.

"Miss Ellerman, contralto, immediately won her audience with her glorious voice and ingratiating personality, that endears her to her audiences wherever she is heard."—*Danville (Ill.) Commercial News*, Oct. 21.

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Boston Admires New Symphony by Converse

[Continued from page 35]

lyric tenor voice of delightful quality, particularly in piano and mezzo-forte passages, and he sings with very evident emotional sympathy. He understood the great Russian composers and his folk songs were given with the genuine national spirit. The audience was of good size and unusually appreciative. Edna Sheppard attracted attention for being a sympathetic accompanist as well as a pianist of no small ability.

Undeterred by a blizzard which the authorities described as the worst in twenty-two years, a good-sized audience gathered in Jordan Hall on Thursday evening to hear the last of Messrs. Bauer and Thibaud's three recitals of Beethoven sonatas. When people have come together with considerable difficulty the fact often establishes an additional bond of sympathy. This relation was evidently felt between the two artists and the audience which had thus proved its admiration for them. Messrs. Bauer and Thibaud gave generously of their best (their best hardly needs further superlatives) and the listeners responded with keen appreciation.

A Distinctive Concert

The Clef Club of New York was heard in Boston this week for the first time in two of its unique and delectable concerts in Symphony Hall. The orchestra was conducted by William H. Tyers and the choral numbers by William C. Elkins. The audiences were not as large as the club deserves, but they were highly and justly enthusiastic. We looked in vain in the audience, however, for more than a very few of the many Bostonians who profess to appreciate whatever is significant in music. "A genuine and original expression in popular art is appreciated last of all in the country that gave it birth, while things that come from elsewhere are exalted." When the Russian Balalaika Orchestra played in Boston local musicians attended and were keenly enthusiastic, yet the Clef Club orchestra, which is no less remarkable and distinctive, failed to stir their interest.

To hear the inspired playing of these colored musicians and not to acknowledge that they are speaking to us in a vitally original musical language is either intellectual myopia or snobbery. Persons who turn up their noses at this music because it has certain commonplace associations for them, but who nevertheless rave about the folk songs of Europe, seem to forget that the words to a great majority of the latter are so vulgar that they cannot be translated for publication in this country. If that does

not impair the musical value of the foreign music, why should mere banality of English words close musicians' ears to the significance of this stimulating, syncopated music?

What delightful spontaneity there was about the Clef Club concert! The orchestra had that rare quality which was so noticeable in the Russian Ballet, namely, the "like to do it" air. How refreshing to find music what it was intended to be, a source of pleasure to performer as well as listener. One inevitably contrasted these joyous colored players with their deadly serious, worried, or bored white brothers on similar occasions. Fortunately it is no longer necessary to defend the priceless Negro spirituals and many of these were sung *con amore* by the chorus under Mr. Elkins' compelling leadership. Then there was a quartet of singers who accompanied themselves on mandolins and guitars and who sang with inimitable charm and subtlety of arrangement some captivating rhythmic songs.

Alexander Gunn, a young pianist, was heard for the first time in Boston last Monday afternoon in Jordan Hall. Like the more interesting among the younger pianists he played pieces to which his taste and talent impelled him and he arranged them in his own manner with-

out regard for the time-worn conventions of the pedagogues. Bach, Daquin and Debussy were in the first half of the program; Chopin, Brahms, MacDowell and Chabrier in the second.

Mr. Gunn is a pianist whose career we shall watch with interest, for although obviously still young, he has qualities which many a mature player lacks. He has a good sense of rhythm, a musical touch, and imaginative understanding of the piano idiom. He plays the piano and does not bore us by trying to imitate a brass band or a boiler shop in action. His playing is never dry or pedantic. Mr. Gunn's Debussy was altogether in character, except that in "L'Isle Joyeuse" we felt the need of more ebullience. Chopin's Fantasie and two Brahms' waltzes were well played and in three of MacDowell's Sea Pieces Mr. Gunn was conspicuously successful in recreating the composer's poetic images.

The monthly musicale at the Burnham Reed studios was held on Sunday afternoon, February 1. On the musical program enjoyed by the guests were ensemble numbers by the Olivette Trio, composed of Mary Cooper, violin; Olive Davis, piano, and Gladys Berry, cello. Miss Cooper also proved herself an expert and interesting violinist in a group of solos.

CHARLES REPPER.

WERRENRATH'S ART IMPRESSES READING

Max Gegna Is Baritone's Aide in Concert—Eddy Brown in Masterly Recital

READING, PA., Feb. 5—Two of the greatest recitals ever heard here took place on Monday and Tuesday of this week. Emilio de Gogorza should have appeared at the fourth Haage concert but was unable to be present on account of illness. Reinold Werrenrath appeared in his place and proved to be the real sensation of our musical season. His scholarly attainments, the purity of his tone and his wonderful delivery created an impression never to be forgotten. Harry Spier was an artist at the piano and contributed largely to Werrenrath's success. Max Gegna, the cellist, assisted and gave a stirring performance of Boëllman's Symphonic Variations.

Eddy Brown made his first appearance here and received an enthusiastic wel-

come.. It was the occasion of the third of the concerts arranged by the Musical Art Club. Brown's work throughout the program was thrilling and masterly and his return is eagerly awaited. The famous Bach "Chaconne" and the G Minor concerto by Bruch were the principal items and Brown's plastic, luminous tones and impressive tone quality distinctly moved his hearers. Max Terr at the piano was at all times in most sincere accord and sympathy with the violin, and his remarkable touch and brilliant technique received cordial appreciation.

W. H.

Zoellners Win Vermilion (S. D.) Hearers

VERMILION, S. D., Feb. 1.—The Zoellner String Quartet made its sixth appearance here in the auditorium of the College of Music of the University of South Dakota on Jan 15 and won another triumph. The artists offered Mozart's D Minor Quartet, Jan Brandts-Buys's "Romantic Serenade" and Borodine's Quartet, No. 2. They played all three works admirably and were received with great favor.

BUFFALO APPLAUDS THREE NOTED PIANISTS

Cortot and Prokofieff Appear Same Evening—Spalding with Lhévinne

BUFFALO, N. Y., Feb. 8.—Josef Lhévinne, the Russian pianist, and Albert Spalding, the American violinist, were presented by Mai Davis Smith in joint recital, for the fourth of her subscription series, the evening of Jan. 27. The two artists gave a memorable performance of the César Franck Sonata, winning long and enthusiastic applause. In succeeding solo groups, the work of the artists was genuinely distinguished. The audience brought them back many times to bow acknowledgements and add extras. André Benoit played Mr. Spalding's accompaniments admirably.

The appearance of two eminent piano soloists the same evening in Buffalo has never before been known and the piano devotees were in a decided dilemma the evening of Feb. 3, when Alfred Cortot, the French pianist, played at the Twentieth Century Hall under the auspices of the Chromatic Club, and Serge Prokofieff, the Russian composer-pianist, was presented in Elmwood Music Hall in the Sydney Burton Series. Many musicians comprised and heard a part of each program. The outstanding numbers played by Mr. Cortot were Franck's Prelude, Choral and Fugue and Debussy's First Book of Preludes. Mr. Cortot has a fine grasp of this music and never does he lose his intellectual poise. There were, however, moments when one might have wished for less calculation and more spontaneity, more tonal beauty. Prokofieff differs essentially from the distinguished Frenchman and runs the emotional gamut. In general his tone is lovely and technically the piano seemingly presents no difficulties to this young Russian. A group of his own compositions, little *genre* pictures which displayed his ultra-modern tendencies, brought him much applause. Both pianists made distinctive appeal and were obliged to grant encores.

F. H. H.

The Chalif Dancers gave a performance at Carnegie Hall on the evening of Jan. 24. Harriet Hoctor was the *première danseuse*, appearing in solo dances and with Mr. Chalif in a mazurka.

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ERIE HEARS WERRENRATH

Magdeleine Brard Inaugurates "Twilight Recitals" Successfully

ERIE, PA., Feb. 9.—Reinald Werrenrath was heard recently in recital as the fourth number of the Artists' Course, giving an interesting program that won him much applause from a large audience. He was accompanied by Harry Spier, one of whose songs, "Hymn to America," was among the most applauded numbers on the program.

Magdeleine Brard, the French girl pianist, gave the first of the Twilight Musicales, being heard for the first time E. B.

Londoners Acclaim Dora Gibson

LONDON, Jan. 19.—Dora Gibson, who returned about a year ago from America, where she was successful in opera and concert, gave her second recital of the season last Tuesday evening at Aeolian Hall. She was assisted by the Philharmonic String Quartet, with G. O'Connor-Morris at the piano. Miss Gibson sang arias by Gluck, Mozart and Tenaglia, as the opening numbers on the program. This was followed by First Movement and Scherzo of the Debussy Quartet by the strings, after which Miss Gibson sang, with violin obbligato, Pasquini's aria, "Verdi tronchi," from "Erminia in riva del Giordana."

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Duluth's Choral Society Wins Triumph in "Messiah"

Annual Presentation of Oratorio Surpasses All Former Productions by Organization—Chicago Artists as Soloists—Louis Dworshak a Leader in the Work

DULUTH, MINN., Feb. 2.—In the past seasons, Duluth's music-loving population has enjoyed the privilege of hearing Handel's "Messiah" given annually by local talent, but never before has the oratorio been presented on such an elaborate scale or with such elegance as on Jan. 20, at the Armory, by the Duluth Choral Society.

Four artists from Chicago, engaged to sing the leading rôles, were Anna Burmeister, soprano, Arthur Kraft, tenor, Lutiger Gannon, contralto, and Gustaf Holmquist, basso. Honors were evenly shared between these artists, who were all enthusiastically received.

The chorus, made up of more than 200 of the city's musicians, deserves special mention. The voices harmonized beautifully, showing the painstaking efforts of weeks of training under the able leadership of Charles Helmer. The orchestra of forty pieces composed of local musicians, and also conducted by Mr. Helmer, added much to the performance. Mrs. Frances Ober was at the piano. Much credit for the success of this occasion is due to Louis Dworshak, president of the Duluth Choral Society and to Mrs. Robert Spiegel, business and publicity manager.

The officers of the society are as follows: Louis Dworshak, president; The Rev. C. E. Knickle, vice-president; Ernest O. Evanson, treasurer; Winnefred Ulsrud, recording secretary; Clara Sutton, membership secretary; Charles M. Holland, assistant membership secretary; Mae Norlund, corresponding secretary, and Don E. Eadie, librarian. The Board of Directors includes C. A. Knippenberg, David Adams, Mrs. W. D. McGill, and Mrs. V. B. Ging; the Oratorio Committee, Harry George, Winnifred Hicks, Kenneth Campbell, Mrs. Neil B.



Louis Dworshak, President of the Duluth Choral Society

Morrison, Robert Hamp and Maude E. Gilbert. The Business and Publicity manager is Mrs. Robert Spiegel.

G. S. R.

Harriet McConnell Unites With Oberhoffer Forces in Tucson

TUCSON, ARIZ., Feb. 1.—Harriet McConnell, the young American contralto, scored here as soloist with the Minneapolis Symphony Orchestra on Wednesday evening, Jan. 28, at the Armory. Miss McConnell was heard in the aria "Farewell, ye Hills" from Tchaikovsky's "Joan of Arc," which she sang with opulent voice and fine dramatic feeling. She was enthusiastically applauded. Emil Oberhoffer led his men in splendid readings of Mendelssohn's "Midsummer Night's Dream" Overture, Tchaikovsky's Fifth Symphony, MacDowell's Suite, Op. 42, and Liszt's Second Rhapsody.

Marian Wright Powers



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New York Herald.—"The singer's voice is very powerful and her pronunciation clear. The notes of the middle register are warm in quality and quite pleasing, and she displayed dramatic temperament."

New York Evening Post.—"A coloratura soprano with a voice of unusual range."

New York Evening Sun.—"A real discovery was her Cadman's 'The Moon Drops Low.'"

Brooklyn Daily Eagle.—"A clear, high range of voice which made the opera numbers of her program very effective."

St. Louis Times.—"Her voice, a high soprano of exceeding sweetness and clarity, is under perfect control."

St. Louis Globe-Democrat.—"Soprano charms with a clear, bell-like voice that filled the Odeon."

Dallas Morning News.—"Possessing a coloratura soprano voice of wonderful range and rare sweetness, and dramatic ability of no mean quality, she sings as one who loves her art, endowing it with personal quality that charms."

Houston Daily Post.—"A singer of rare attainments."

Daily Oklahoman, Ok. City.—"Her voice is a wonderfully high, clear, and sweet soprano, perfectly trained."

Muskogee Times-Democrat.—"An artist with a wonderful voice, and an utterly unspoiled and wholly charming personality."

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BACH MASTERWORK CONDUCTED BY HALL

Too Little Known "Christmas Oratorio" Given by Columbia Chorus

With his Columbia University Chorus Walter Henry Hall made a first attempt on Wednesday evening of last week at cultivating a popularity for Bach's "Christmas Oratorio" something similar to the vogue enjoyed by "The Messiah." In this very laudable project he was variously handicapped. Influenza cut down his choral forces a full third and the blizzard so reduced the attendance that Carnegie Hall was barely half filled. The performance was not of the most vital or finished and the insufficiently rehearsed orchestra was to a great extent unruly, though there must be commendation for the devotion shown by the choristers as well as for some praiseworthy, if inevitably ill-balanced singing of this difficult contrapuntal music. Mr.

Hall will, it is a privilege to hope, persevere in his determination and supply in the future more spirited interpretations. The "Christmas Oratorio," though much too long for performance in anything like its original shape (it gave that impression even at Bethlehem a few years ago, where Bach is everyone's business as well as pleasure) is so tender, so exalted, so infinitely beautiful that the prevailing unfamiliarity with it cannot be too much deplored. But as it possesses all the elements of popularity—celestial melody, devotional feeling, and a seasonable appropriateness quite as great as "The Messiah"—any missionary work done for it is artistic piety.

Mr. Hall gave the first two parts in virtual completeness, limiting himself thereafter to some excerpts from the remaining four. He employed for the first and second the orchestration of Franz, against which various decided objections can be adduced. The assignment of certain oboe phrases to the

clarinet in the lovely "Pastoral Symphony," for instance, greatly mars the naïve charm of that matchless page. About the treatment of appoggiaturas there seemed to exist an uncertainty that in several passages grew entirely disconcerting.

The soloists were Marie Sundelius, Mary Jordan, Theo. Karle and William Gustafson. Both Mmes. Sundelius and Jordan discharged their duties with credit and the contralto delivered the entrancing "Slumber Song" (which, despite appearances, was not originally written for this work but transferred from the secular cantata "The Choice of Hercules") with tenderness. Theo. Karle delivered the earlier recitations of the *Evangelist* with somewhat nasal tone but afterwards improved and sang with more taste and continence than he has ever shown here before and much less forcing of voice. Mr. Gustafson suffered from a grievous tremolo.

H.F.P.

William Simmons Scores as Eleventh-Hour Soloist

At the concert of the University Glee Club of New York at the Hotel Astor on the evening of Jan. 29 William Simmons, the New York baritone, appeared on a few hours' notice and scored a success. The illness of Albert Wiederhold and Parish Williams, both baritone members of the club, made it necessary to secure a singer to sing the solos, for which they had been scheduled. Mr. Simmons was called in at five o'clock the day of the concert. He sang the solo in Alexander Russell's "Psalm of Thanksgiving, the 'Love's Week'" in Carl Hirsch's "O Dolce Napoli." He was obliged to repeat this number. His success was distinct and he was given hearty applause for his fine singing and his assuming the solos on such short notice. In the "Psalm of Thanksgiving" the composer presided at the organ.

Lazzari Introduced to San Diego

SAN DIEGO, CAL., Feb. 2.—One of the most appreciated programs of the Amphion Artist Concert Course was given Jan. 28 by Carolina Lazzari, contralto, at the Spreckles Theater. This was Miss Lazzari's first concert in San Diego and she made a most favorable impression. Her program included classic, operatic, and the more modern school of American composers, and her encores, which were many, were all modern American songs. Miss Lazzari was one of the special attractions in the Amphion Club's list and proved a felicitous addition. W. F. R.

JOHN AUBERT'S DEBUT

Young Swiss Pianist Plays Exacting Program at Aeolian Hall Recital

Switzerland, though a favorite residence of great pianists, has contributed only one of pre-eminent distinction, Rudolph Ganz. On Thursday afternoon of last week concert-goers were invited to consider another Helvetian, a personable young man, John Aubert, who came forward in a recital at Aeolian Hall with a program calculated to illuminate his capacities in searching and conclusive fashion. It consisted of the Bach-Tausig D Minor Toccata and Fugue, César Franck's "Prelude, Aria and Finale," Schumann's "Symphonic Studies," and some Debussy, Ravel and Saint-Saëns.

Mr. Aubert delights in vigor even to turbulence. His playing proved to be unrelievedly massive and muscular, and often as hard as the granite of his native Alps. He laid about him ponderously, piled up heavy sonorities without surcease and pedalled with scant consideration of clarity. Delicacies of treatment and imaginative insight formed no part of his scheme, which became consequently monotonous, and, in significant musical issues, decidedly unfruitful.

H. F. P.

Dallas Club Sues Tetrazzini

DALLAS, TEX., Jan. 27.—Mme. Tetrazzini cancelled her Dallas engagement on account of illness, and as a result is being sued for \$10,000 damages by the Schubert Choral Club. It was not known until the night of the concert that the diva could not sing. Thousands of persons went out to the Coliseum, only to find it dark. The local management met the crowd with the announcement that Mme. Tetrazzini could not sing on account of hoarseness and that tickets would be honored on the next night when she would appear. Many out-of-town people remained here, only to be disappointed again. Then came the announcement she would sing Saturday, Jan. 24. Again the concert was cancelled.

C. E. B.

Simmions's Pupil To Sing in "Chocolate Soldier"

Mrs. Jeanette Studly Ames, soprano, a talented pupil of Louis Simmions, New York vocal teacher, has been engaged to sing the leading rôle in Oscar Straus's "The Chocolate Sold'er," in the company that will take this operetta on the road this winter.

THIS IS WHAT WE CALL DICTION!!!

PERCY HEMUS in Waterbury, Jan. 27th

WATERBURY AMERICAN, JAN. 28, 1920

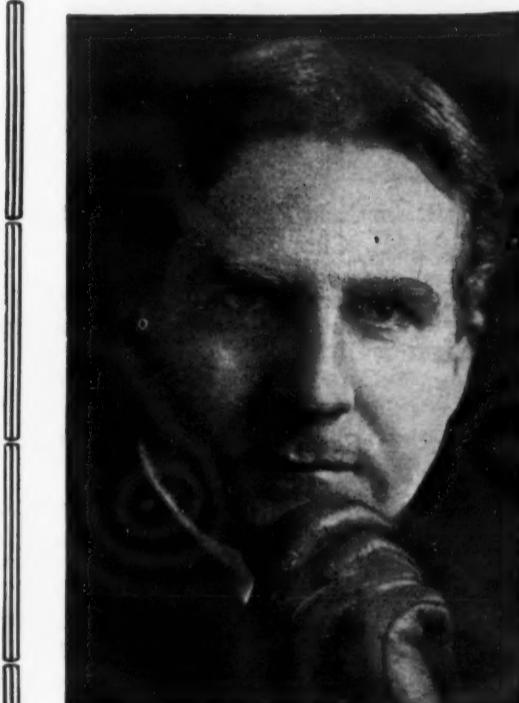
The singing of Percy Hemus was the most enjoyable part of the program. His enunciation is truly remarkable, every word is clear cut and he has the rare gift of knowing how to sing songs. His audience didn't have to be connoisseurs in the musical art to know what it was all about, although he sings in a truly musically way, but could sit back and just enjoy. A rounded note, a perfect tone, is not the "be-all and end-all" of his singing. The words of the song have a message to tell as well, and his audience understands every word. He is quite dramatic in his singing but does not overact. His first number, "It Is Enough," from the "Elijah," was worthily sung, and his voice was perhaps at its best in it. His "Danny Deever," Damrosch's stirring setting of the Kipling poem, was most expressive, and in a couple of rollicking Irish numbers his audience was set to chuckling involuntarily. He sang Schneider's "Flower Rain" in a manner such that a frequent attendant at concerts remarked she was glad at last to learn what it was raining—daffodils.

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Carlo Sodero Won a Scholarship at the Age of Seven



Carlo Sodero, Italian Harpist

One of the best of harpists resident in America is Carlo Sodero, who has been associated with the Metropolitan Opera Company for a number of years. Mr. Sodero, who is a Neapolitan, has a unique record, for he won the composition at the Royal Conservatory in Naples at the age of seven, obtaining a free scholarship. When he was fourteen he appeared as first harpist at the Teatro Bellini in Naples.

"I toured in Italy," said Mr. Sodero to a MUSICAL AMERICA representative recently, "appearing with practically every important grand opera company, playing solo and also acting as first harpist in the orchestra. After five years of playing in some thirty opera-houses I came to America. I was engaged with a concert company at the time and played in most of the leading cities in the United States and Canada."

In 1907 Maestro Campanini engaged Mr. Sodero as his first harpist for the Manhattan Opera Company, and upon the disbandment of the Manhattan he went to Chicago with Campanini, where he was solo harpist for several years with the Chicago Opera. He resigned to take his post as first harpist with the Metropolitan. Mr. Sodero has appeared with the principal symphonic organizations in New York and also in a number of concerts. Several of his pupils are occupying prominent positions in this country. He is a brother of Cesare Sodero, the composer and conductor, whose aria, "Un Canto dall' Oscurità" was sung by Florence Easton at the Sunday night concert at the Metropolitan Opera House on Feb. 1.

MISS MARGOLIS'S DEBUT

Pianist Commands Respect in an Engrossing Program

Mollie Margolis, pianist, gave a recital in Aeolian Hall on Wednesday afternoon of last week, presenting a musically engrossing and well-contrasted program. It included some Saint-Saëns transcriptions of Bach and Gluck, Schubert's B Flat Impromptu, Liszt's B Minor Sonata, two caprice for left and right hand respectively, by her teacher, Rudolph Ganz, an "Oriental" by Amani and a Chopin group. Miss Margolis commanded wholesome respect, if not unmitigated endorsement. She has technical fluency of a sort, power and musical instinct, and plays with tonal beauty, though her range of *nuance* is limited, like her store of imagination and poetic grasp. Her work is vulnerable, chiefly for its lack of repose, and a quality of nervous unrest that betrays her into apparently unmanageable excesses of speed which blur melodic outlines in smudges of tone. Her reading of the Liszt Sonata, in many respects forcible and strong, was marred by this inordinate velocity. However, Miss Margolis is an interesting pianist.

H. F. P.

CORTOT IN NOON RECITAL

French Pianist Satisfies Big Audience with Admirable Playing

The highly satisfying pianistic art of Alfred Cortot gratified and stimulated a large audience that gathered in Aeolian Hall Wednesday noon, Feb. 4, for one of the many programs of Music Week. Mr. Cortot played three Chopin numbers, the E Major and G Flat Etudes, and the Andante Spianato and Polonaise, with singing grace and a wealth of *nuance*. These were followed by his arrangement of Schubert's "Litany," which was repeated a moment later by the Duo Art Piano, also used to present Mr. Cortot's recording of Liszt's Rhapsody No. 11.

The soloist returned to the piano to play two other Liszt numbers, the "Chant Polonaise" and the Second Rhapsody, the latter fairly dazzling his hearers with its diamantine flash and crystal clarity. He played also the Saint-Saëns "Etude en forme de Valse," and several supplementary numbers at the close of the program.

O. T.

Mme. Tetrazzini in Topeka

TOPEKA, KAN., Jan. 30.—Luisa Tetrazzini made her first appearance in Topeka last night when she sang at the City Auditorium. The audience was smaller than had been expected, due to the fact that a number of other events were scheduled for the same night, and that it had been reported for several days that Mme. Tetrazzini would cancel her Topeka date on account of illness. But the singer made a wonderful impression on those who heard her with the beauty and purity of her voice. Others on the program were Mayo Wadler, violinist, and Pietro Cimara, accompanist, who also appeared in some solo numbers. Both were cordially received.

R. Y.

Gunster Admired in Providence, R. I.

Frederick Gunster was soloist at a concert given by the Chopin Club, Providence, R. I., on Jan. 30. The audience, which completely filled Memorial Hall, gave the tenor many recalls after his artistic singing of the songs by French and American composers. Negro spirituals, which Mr. Gunster has made a feature of all his programs, proved, as usual, a grateful vehicle for his art.

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was more heartily applauded than Mr. Hageman's "At the Well," which Miss Bideau finally repeated in response to the applause.

At her recital she will sing a classic group by Haydn, Handel and Bach, followed by a group of Tchaikovsky, Glière and Järnefelt. Her French songs will include works of Duparc, Debussy, Chabrier and Fauré, while her songs in English will be by four Americans, Horsman, Hageman, Jacobi and Mana-Zucca.

Mme. Homer Makes First Appearance in Oklahoma City

OKLAHOMA CITY, OKLA., Feb. 1.—Mme. Louise Homer made her first appearance in Oklahoma City, Jan. 23, at the Overholser Theater, under the local direction of Hathaway Harper. She was assisted by her daughter, Louise Homer. Reed Miller and Nevada Van Der Veer were soloists at the second Apollo concert Monday night in the High School auditorium. The improvement of the ensemble work of the club under the direction of Edwin Cooke, was marked. Mr. Miller scored in his singing of "Salvator Rosa." The program closed with a duet by the two artists, Verdi's "Home to Our Mountains," which won many curtain calls.

C. M. C.

Rudolph Polk to Tour Southwest

Rudolph Polk, the American violinist, who is booked for important recitals at Carnegie Hall, New York; Jordan Hall, Boston; Academy of Music, Philadelphia, and Orchestra Hall, Chicago, during the next couple of months, will concertize in Oklahoma and Texas during the month of May. Mr. Polk was engaged as principal soloist for the Shawnee Festival, May 13, and has three other dates in Southwestern cities. On this tour Mr. Polk will introduce several new Kreisler transcriptions for violin, and is also including Cecil Burleigh's "Moto Perpetuo."

Cecil Burleigh has been requested to play his Second Violin Concerto in a program which he will give in Winnipeg early in the fall.

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Photo © Mishkin

Edith Bideau, American Soprano

Another American soprano to make her New York recital debut this month is Edith Bideau, who will be heard at Aeolian Hall on Friday evening, Feb. 27, when she will have Richard Hageman as her accompanist.

Miss Bideau has sung several times in New York recently, on Jan. 12 for a *Globe* concert in Brooklyn, on Jan. 12 at a *Globe* concert at P. S. 142, New York. On Jan. 22 she appeared with Theodore Spiering and Alexander Russell at another *Globe* concert at the De Witt Clinton High School, where with Richard Hageman at the piano she was received with great favor. Nothing that she sang

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OPERA AT THE PEABODY

Conservatory Class, Under Berthold, to Offer Annual Performance

BALTIMORE, Feb. 5.—The opera class of the Peabody Conservatory of Music will give its annual performance this season as formerly. The class, composed of some of the best known singers in the city, has no connection whatever with any other local enterprise, and all the members are enrolled in the vocal department, which is the largest in the history of the Conservatory. With such a staff of instructors as Pietro Minetti, Adelin Fermin, Horatio Connell, Gerard Duberta, Charles H. Bochau, Margaret Cummins Rabold and Edna Dunham Willard, and its operatic department under Barron Berthold gradually enlarging its scope, singers with histrionic ambitions are offered unusual opportunities for developing their dramatic talents.

Three years ago Mr. Berthold, of New York, was invited by Director Harold Randolph to join the Peabody faculty, and since then has been giving individual instruction in dramatic preparation for operatic rôles at the school and supervising and coaching the performances of the Peabody Opera Class during the season. The many requests for instruction under him during the second term, beginning Feb. 1, have induced Mr. Berthold to take up his residence in Baltimore and devote more of his time to his Conservatory duties. Although he has consented to assist different private enterprises during the season in the staging of their performances, his individual instructions will be given at the Peabody only. The opera class is planning to give the entire opera, "Cavalleria Rusticana," and acts will be selected from "Mignon," "Martha," "Traviata," "Aida," "Forza del Destino" and "Giocanda."

CREATORE OPERA IN EASTON

"Cavalleria" and "Pagliacci" Finely Given by Touring Company

EASTON, PA., Feb. 3.—The Creatore Grand Opera Company gave the second performance of its present tour last evening at the Orpheum Theater before an enthusiastic house.

Creatore has one of the best balanced companies touring the smaller cities. The sopranos are Ruth Miller, Agnes Delorme and Marian Veryl; the contraltos, Henriette Wakefield and Dorothy Hilzer. The male rôles are sung by Carlo Castro, Giuseppe Inzerillo and Salvatore Sciarotti, tenors; and Greek Evans, Giuseppe Interrante and Carlo Ferretti, baritones. The popular double bill, "Cavalleria" and "Pagliacci," was presented. Miss Delorme as Santuzza acquitted herself with distinction. In the second opera, Greek Evans sang the Prologue in admirable voice. Inzerillo as Canio made a good impression, but the soprano, Miss Veryl, was unequal to the task, probably because of nervousness. The orchestra of about thirty men did artistic work under Mr. Creatore.

E. D. I.

Earle Tuckerman Soloist with Singers' Club

Earle Tuckerman, New York baritone, was the soloist on Sunday evening, Jan. 25, with the Singers' Club of New York at its concert at the Union League Club in Brooklyn. Mr. Tuckerman scored in the aria "Vision Fugitive" from Massenet's "Hérodiade," in H. T. Burleigh's "Hard Trials" and David W. Guion's "De Ole Ark's A-Moverin'." He also sang Vanderpool's "Ma Little Sunflower," accompanied by the club, and sang it so charmingly that he was obliged to repeat it. On the same afternoon he appeared with the New York Concert Ensemble at the Aurora Grata Cathedral in Brooklyn and had a fine reception for his artistic singing of songs by Stern, Coombs, Sanderson, Guion and H. T. Burleigh. At this concert Hans Kronold won favor in compositions by Stern, Cui, Kronold, Casella Hollman and Dubois, and Bertha Lansing Rodgers, contralto, in songs by Kronold, Rogers, Macfadyen and William Arms Fisher. The three artists united in Thomas's "Night Hymn at Sea," Walther's "There Was a Lover and His Lass," d'Hardelet's "Invocation" and Faure's "The Crucifix."



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SAN ANTONIO JOYFUL OVER ITS ORCHESTRA

Latter's Progress Rewarded with a Guarantee Fund of \$20,000

SAN ANTONIO, TEX., Feb. 1.—No better illustration can be found to show the advanced position San Antonio has taken in musical affairs than the support its citizens have given in placing a \$20,000 guarantee fund in the hands of the committee for a six weeks' symphony season. This is the sixteenth successful year of orchestral work here and the third year the orchestra has been under the direction of Julien Paul Blitz. The financial support given him has increased each year, and the number of people attending the concerts has trebled. The two concerts already given have been to packed houses.

The first concert was an "All American Program" and featured Victor Herbert's "Cello Concerto admirably played by Mr. Blitz. Herbert's "American Rhapsodie" was also a feature of the concert. The second concert was an even greater success than the first. Louis Graveure was the successful soloist. The chief pleasure of the audience was centered in the fact that the San Antonio Symphony Orchestra had "arrived," and merited the confidence the business men have shown in it. Four more concerts are to be given this season.

Recently Fannie Bloomfield Zeisler gave the most successful piano recital in the history of this city.

The musical position of San Antonio is assuming increasing importance. It is not only receiving musical artists with ample patronage and appreciation, but is beginning to give to the public of its compositions, its artists and its teachers. Music is not only a local factor in the affairs of the city, but is rapidly becoming a factor in the state. C. D. M.

A group of recitals have been arranged for Joseph Bonnet, the French organist, in St. Thomas's Church, New York. The first recital, on Feb. 17, will illustrate early organ music up to Bach; the second, on Feb. 23, will offer music from Bach to modern times. Tickets free of charge may be obtained on personal application to the manager of the New Symphony, 25 West Forty-second Street.

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A Publisher Rises in Defense of the Music Clerk, and, Incidentally, Prices

To the Editor of MUSICAL AMERICA:

The letter from Mr. Burgstaller appearing in your issue of this date in defense of the music clerk is very much to the point. A music clerk, if a good one, is extremely valuable and a walking encyclopedia. He not alone must know every composition of importance, but the composer, often the opus, the publisher, the serial number, the price, the discount, and many other details. So many customers are in the habit of giving only part of the title or calling a song by the wrong title that ingenuity and guess work are often needed.

Many a time I have seen in stores three or four clerks grouped about some customer trying to ascertain from the customers intermittent whistling or singing, what composition is wanted. Then there are translations with resulting confusion in titles; there are the various keys, the simplified arrangements, the numerous editions of the same piece, and the use of the same titles such as "Minuet," "Romance," "Song without Words," et cetera, by many different composers. Very often the customer describes a composition as presented by such and such an artist and the music clerk must guess the rest. The best of clerks must consult records and the best clerks know that records to consult. Yes, we should pause a moment and appreciate good service when it is given.

As for the American composer, one could write *volumes*. In the first place it is my contention that music is sold for too little in this country. A customer thinks nothing of paying seventy-five or eighty cents for a foreign song, but an American song, oh my! Furthermore I do not think the price of a song should depend entirely on its length. Most customers feel it should be determined by the number of pages,—so much a page, just like buying salt, coffee, or any other commodity. My claim is that art should be considered—quality, not quantity! There are large carat diamonds, but there are perfect stones, and purity of color should receive consideration, also the composer's royalty.

Stop a moment to consider! Three years ago, twenty-five cents would buy two collars, to-day only one. Crackers were ten cents a box, to-day twenty. Of course this is mundane, but the high cost of living is a reality. Everything is more than double. Now take the art song. It was thirty cents. To-day it is in some instances forty cents, but in most cases still thirty. What is the result? The dealer must pay more rent, higher wages et cetera—he must have more profit. The publisher must give it to him. To do so, the publisher whose expenses have also risen must either raise the price of music or buy it outright to avoid the royalty. The composer is entitled to a royalty—therefore if the American composer is to receive any benefit or pecuniary stimulation the price of music must be raised.

Regarding the type of American music published to-day, I believe that the publishers are only trying every day to feel the pulse of the public. Frankly art songs are not in demand and do not sell as a rule. A difficult composition is limited in sale immediately. The song

situation is extremely unfortunate. Bal-lads sell and are well received.

Many singers have confessed to me that they must end their program with what they called: "ballad trash." I do hope the day will come when the American public is not always in search of something "red hot from the griddle." So many singers not only want songs dedicated to them, but want to sing the song when it is still in manuscript and want to place on the program "Sung for the first time." This tendency is very harmful. It means that most singers will not sing a song dedicated to another singer or commonly identified with or introduced by another singer. It means that any song on the market for over two or three years is considered old.

This is not true of foreign works. A singer will take time to study a difficult foreign work and will keep it in his répertoire for years, but an American song, always something new. Many truly great songs are perhaps not appreciated at a single hearing.

Will the American public demand good American works? Publishers will be found to put them on the market if only enough interest is shown by the public to prevent the publisher from losing on them financially. As it is many a publisher launches good works which are a big loss to him and the same publisher makes it up, of necessity, by the publication of lighter works.

HAROLD FLAMMER.

New York, Jan. 24, 1920.

Urge Governmental Opera

To the Editor of MUSICAL AMERICA:

It seems impossible that many of your readers should not already realize the truth of Mr. Sorrentino's statement in your issue of Jan. 31. As he says, "The American imagination is not yet developed, hence the lack of great American composers." This is, of course, absolutely true. But why talk about it so much? Why not do something instead of talking?

Percy Grainger asks in the same issue, "Why wait for the American composer? He is with us now." But is he? If Mr. Grainger is correct in saying that our composers are underrated by the average musician and music-lover in this country, it is time to do something. If as fine a musician as Mr. Grainger makes this statement, the critics and lovers of music should take notice. How can we expect to have a highly-developed imagination if this condition exists?

Why not adopt Mr. Sorrentino's advice and borrow an artistic background? Although America is only 428 years old, it is time that she was making such a background. France and England have governmental opera, why not America? This would at least be one step in the right direction.

Let the critic and lover of music unite and help to develop an artistic background. Then, and only then will the great American composer step forward and make his bow.

MARK H. HAIGHT.

Watertown, Conn., Jan. 31, 1920.

Disagrees with a Reviewer

To the Editor of MUSICAL AMERICA:

The criticism in your paper has always impressed me as being so fair and unbiased that I was very much surprised to read the review of "Manon Lescaut" given on Jan. 15, with Mr. Caruso and Mme. Alda in the cast. "O. T." states that on the above occasion "Caruso was in excellent voice and deserved commendation for much tasteful quiet singing."

It is my humble opinion that Caruso sang badly almost the entire evening, and I have seldom heard him shout so much as he did in the first act, after he had had great difficulty in producing his tones during the first few minutes after

his entrance. In several instances he was off pitch, and in the last act, where *Des Grieux* and *Manon* are supposed to be dying of starvation and over-exertion, Caruso tripped on and off the stage as though he were in a musical comedy.

The gentleman who was next me during the performance (an acquaintance of Mr. Caruso's) said he considered the tenor's performance not at all up to his usual standard, and subscribers gave the same opinion.

I have great admiration for Mr. Caruso, and, so far as my knowledge extends, he has the greatest tenor voice in the world. However, when he gives a performance below his standard it should not be ignored any more than in the case of a lesser artist. It has been conclusively shown that "kings can do wrong."

Possibly readers are wondering why I choose to write this destructive criticism after the performance is long past.

Well, it is a matter of great concern to me, for if "O. T." is correct in his criticism then all my theories concerning beautiful singing come down with a crash and what I considered excellent operatic presentations were in reality performances replete with bad singing.

For this much is certain, Mr. Caruso did not sing as he usually does.

LOYAL R. BLAINE.

Jan. 28, 1920.

Objects to Concerts of Police Band

To the Editor of MUSICAL AMERICA:

On reading that the New York Police Band was about to start a series of winter concerts for the people, I desire to enter a strong protest. It might have been all right for this organization to be excused from their regular police duties during the period of the war, but there is not an earthly reason why they should be doing things that professional musicians ought to do.

Are these men employed by the city as musicians or as policemen? We are

constantly told that the police force of the city is not large enough and still these seventy-five or one hundred men are excused from police duty two and three days a week, and often for a week at a time. How long will the taxpayers of the city stand for this? The Police Band rehearses twice a week for about two hours and on each of these days the members of the band are excused from police duty for the entire day. Then, for every possible little excuse, they are sent to various parts of the city to play, on other days. Now, they are to give a series of concerts in our high schools!

It must be remembered that these men are amateurs, pure and simple. Some of them have never had a music lesson in their lives. If the people are to be educated musically, let the professional musicians do it—men who have to devote their entire lives to an instrument, before they can make a living. This band has been literally taking the bread and butter out of the mouths of professional musicians and it is about time a halt is called.

If some of the investigators wish to know facts, let them inquire how many days the Police Band was excused from duty in the last two years, and for what purposes.

The Police Band should be encouraged as an amateur organization and to increase the love of music, but outside of immediate Police Department affairs, should be allowed to play but very seldom.

FRANK J. ADAMS.

New York, Feb. 2, 1920.

Pronunciations

To the Editor of MUSICAL AMERICA:

Will you kindly give me the correct pronunciations of these names: Rachmaninoff, Gabrilowitsch, Debussy, Godowsky. Is there a definite rule for pronouncing the *w* in names like Godowsky?

Also the correct pronunciation of the word pianist, and Maeterlinck.

Thanking you in advance for your courtesy.

G. C. C.

Canton, O., Jan. 28.

[Rach-mahn-een-off; Gob-ril-oh-witch; De-büssie (the *u* is pronounced as the German *ü*); Goh-doff-sky. The *w* is pronounced as *ff*. Pee-ahn-ist. Mah-terr-linck.—Ed. MUSICAL AMERICA.]

Hazel Drury Wins Audience's Favor at Forest Hills



Hazel Drury, Young New York Soprano

One of the youngest sopranos before the public professionally is Hazel Drury,

a New York lyric soprano, who has made all her studies under Adelaide Gescheidt, the New York vocal instructor. Though but a young miss, not yet out of her 'teens, Miss Drury is soloist at St. James's Church in Brooklyn and is also appearing in a number of concerts this season.

On Jan. 14 she was heard at a concert given by the Women's Club of the church in the Gardens at Forest Hills, L. I. There Miss Drury made an instantaneous success, singing the *Micaela* aria from "Carmen" and a group of songs, including Gilberté's "Minuet La Phyllis," Mana-Zucca's "A-whispering" and Bond's "A Little Bit of Honey." Her pure vocal quality, her easy style and her attractive personality brought her her audience's favor and she was obliged to add extra numbers. Mrs. George Le-Blanc, organist, and Bruce Weinman, baritone, also were heard to advantage in this program.

Althouse Assists Houston Chorus

HOUSTON, TEX., Feb. 4.—On Jan. 31 in the City Auditorium an audience of something like 1000 greeted with marked enthusiasm the numbers composing the program of the Kiwanis Club's initial concert, with Paul Althouse as soloist. The singing body of men responded well to the leadership of Ellison van Hoose, and Althouse was rapturously applauded.

W. H.

Sascha Fidelman is Rialto Soloist

Sascha Fidelman, concertmaster of the Rialto Theater orchestra, played the Mendelssohn Concerto during the week of Feb. 1, winning much applause. Dr. Hugo Risenfeld conducted splendidly. Mr. Fidelman displayed musicianship of a high order in his solo work.

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NEW MUSIC VOCAL AND INSTRUMENTAL

LYRIC FANCIES. A Selection of Songs by American Composers. Vol. I. (Boston-New York: Arthur P. Schmidt Co.)

The fact that songs by seven American women composers as against five men are represented in this collection makes it none the less interesting or valuable. And "lyric" is eminently the proper adjective for such charming melodies as Gena Branscombe's "The Morning Wind," Edna Rosalind Park's "A Memory," Mable W. Daniels's "The Lady of Dreams," Mrs. Beach's "Shena Van," and the beautiful "Irish Love Song" of Margaret Ruthven Lang. Arthur Foote's tender nature impression, "In Picardie," long antedates the Picardy songs of the war-time. Clough-Leighter's "April Blossoms" and Frank Lynes's "Hark! the Robin's Early Song"; Grant-Schaefer's "A Garden Romance," and Ralph Cox's "Peggy" are happily varied melody aspects of the love song; while Florence Newell Barbour in "Awake! It Is the Day," and Anna Priscilla Risher in "Sail, White Dreams," supply expressive melody-pictures of morning and night. A song anthology worth possessing, this volume is published for high, medium and low voice.

"SCHERZO." By Olaf Jensen. "Confession." By Eldredge Cunningham. (Boston: Boston Music Co.)

An effective recital song, in the medium range, for a bright colored voice, calling for routine skill of vocalization and perfect voice control, Mr. Jensen's "Scherzo" is evidently intended for the concert-stage. It is dedicated to Mme. Povla Frijs. The pleasing ballad, "Confession," by Eldredge Cunningham, wears its heart on its sleeve, melodically speaking, and anticipates the favor accorded its suavely engaging type by publication for high, medium, and low voice.

TWELVE LITTLE DUETS FOR THE PIANO. Bks. 1, 2. By L. Leslie Loth. (Chicago: Clayton F. Summy Co.)

Two books of four-hand sight-reading pieces, ranging from grade one to three, by a worthily prolific composer of music for young pianists. In these, as in other of his little four-hand pieces, the composer gets all the pianistic effect his grade limitations will allow out of his music. The Tarantelle, and the short "Indian Fancies" in book two are especially attractive.

"DESEO," "Nostalgia," "Coquetería," "Las Campanas," "Danza Exótica," "Serenata Sentimental." (Impressions de New York.) By Enrique Soro. (New York: G. Schirmer.)

These six characteristic impressions represent the distinguished Chilean concert pianist, Enrique Soro's musical reactions to the influence of New York. They are interesting, and with the exception, perhaps, of the fiery "Deseo" (Longing), technically not too difficult for the average pianist to get at practically—though they are not exactly easy—and decidedly modern and complex in harmonization. "Nostalgia" (Homesickness), and "Coquetería" (Coquetry) may be enjoyed irrespective of preoccupations of impressionistic style or manner; but "Las Campanas" (The Bells), and the fantastic Stravinskyian "Danza Exótica" (Exotic Dance) call for great delicacy of nuance and a perfected pedal technique to do full justice to their music. The "Serenata Sentimental" (Sentimental Serenade) is expressive and charmingly written; but let no one take it up lightly in the hope

of finding something sweetly Italian, à la Rossini—he might be disappointed. These numbers by Mr. Soro are very distinctive, very colorful, highly imaginative, rich in individual turns of expression. And they are especially interesting when considered as reflexes of New York seen through Chilean musical glasses.

* * *

"EXULTATION," "Mockery," "Glittering Dewdrops." By Maurice Moszkowski. (Boston-New York: Arthur P. Schmidt Co.)

These attractive piano pieces by a composer who is essentially a pianist's composer, in spite of the opera "Boabdil," and some fine chamber music, complete his Op. 93, being Numbers 4, 5 and 6 thereof. "Exultation" is a suavely brilliant étude in Moszkowski's favorite double-note triplet development; "Mockery," a tripping little impromptu in animated allegro tempo; "Glittering Dewdrops," a dashing presto, also in triplet figurations, bears the contradictory French sub-title, "Champagne Bubbles," one especially attractive in these times. They are not altogether easy to play; but worth the attention of any pianist who appreciates easy distinction of style, pianistic grace and elegance, and colorful effect in the music written for his instrument.

* * *

"YEARNINGS," "Reunited," "Till We Meet Again." By Walter Roife. (Philadelphia: Theodore Presser Co.)

These three piano numbers their composer presents collectively as "Heart Throbs." They are innocuously melodious and insistently sentimental. In "Yearnings," a heart throb has gone astray in measure fourteen substituting a G flat for an A flat in an obviously D flat major chord. "Reunited" presents no especially distinctive features. "Till We Meet Again" is rather on the order of a Kosschat Ländler, with all the sweet tenderness thereby implied. None of the trio are of more than medium difficulty.

* * *

"HYMN TO THE EVENING STAR," "Hail Spring." By Adolf Weldig. "Out Where the West Begins." By Estelle Philleo. Arranged by Alfred Holzworth. (Chicago: Clayton F. Summy Co.)

"Hymn to the Evening Star" and "Hail Spring" are two well-harmonized and effective *a cappella* choruses for women's voices, by a composer well known in that field. "Out Where the West Begins" is for school use, a "booster" song of the West, and hence of little direct applicability to Eastern schools.

F. H. M.

* * *

"CLEOPATRA'S NIGHT." Opera in Two Acts. By Henry Hadley, Op. 90. (Boston: Oliver Ditson Co.)

The vocal score of Henry Hadley's new opera, which had its première at the Metropolitan Opera House on Saturday afternoon, Jan. 31, is at hand. An effective reduction for the piano of the orchestral part has been made, one that is on the whole playable and at the same time full.

This setting of Alice Leal Pollock's libretto after Théophile Gautier's "Une Nuit de Cleopatre" is the tenth American opera to be produced at the Metropolitan in the consulship of Mr. Gatti. The work has already been discussed in the columns of this journal. Comment on a modern opera from a vocal score is, after all, not possible. Suffice it to add that music-lovers, who interest themselves in the growth of native opera, ought to have a score of "Cleopatra's Night" in their libraries. It belongs there, without

a doubt. The text of the opera is, of course in English; a French version made by Grace Hall is also printed in the score. The opera is dedicated to Charles Triller.

* * *

"THE GOBLIN FAIR." By Arthur Bergh, Op. 21. (Boston: C. C. Birchard & Co.)

We have in our day looked at a number of operettas for schools, and also some for high schools and academies. With the exception of a very few they have contained no music that is really worthy of a composer of standing. As for operettas for children, the music in them is less worthy, generally speaking.

Along comes Arthur Bergh, for whose music we have always entertained the highest regard, and knocks custom into a cocked hat by writing a little score of thirty-nine pages in "The Goblin Fair" that is without question a gem; and something, let it be said in ringing tones, that he need never be ashamed of having written it. It proves conclusively that a fine composer cannot write bad music, irrespective of whether he writes Vachel Lindsay's "The Congo" or Poe's "Raven," or a set of violin pieces, all of which Mr. Bergh has done in the past with distinction.

"The Goblin Fair" is a fairy operetta, in one act and two scenes, the libretto by Cordelia Brooks Fenn, and takes about forty-five minutes to perform. There are five songs and a duet in the first scene and four choruses, a song and a "Goblin March" in the second. The choral writing is simple two-part writing, but always tasteful and attractive. In the solos Mr. Bergh has shown that he can do things with the greatest simplicity and still make them individual. That is indeed a test, and he has come off with flying colors. The piano part is likewise easy to play; but it is every bit of it typical of Arthur Bergh, not a measure of it commonplace and not a bit of it the regulation conventional school operetta music. That is why we have taken so much space to speak about this work. One word more: there is a page of incidental music marked "Music for Change of Scene," which we would like to single out for special praise. Here is an example of what can be done quietly, calmly, but ever so beautifully when a composer has something to say and knows his craft.

We don't generally put operettas for children in our music library. We have already, however, placed the score of "The Goblin Fair" in it, and we shall turn to it many times, we think, to delight ourselves with the lovely music Mr. Bergh has written in a field in which, to our knowledge, he has had no previous experience. Such works will raise the standard so that twenty years hence a poor reviewer will not get the shock that the present one has received in coming upon such a fine score in the field of operettas for children.

* * *

SAKURA VARIATIONS. By Tsune Matsuhashima. (Japan: Published by the Composer.)

This is a brief composition of four pages, an example of what is being done by the industrious Japanese of our day. It is a piece for piano fourhands, a simple theme of fourteen measures with three variations. There is nothing exciting, either about the theme nor the variations, though it is interesting to observe that the music is exceedingly well done for a composer of a country which has now been working on European music for something less than two decades. Some say that that is where the danger lies from Japan, whether in art or science, or in business. But there is so little originality that it more than balances. Thus Miss Matsuhashima, believing that Italian words end in "o" marks her piece for "pianoforte."

This sending out to America of quite unimportant music like this for review smacks of—what was the word? Oh yes, it was applied to Germany during the war. In some cases it almost seems like "improperganda"!

* * *

"BROKEN THREADS." By Cecil Forsyth. (Boston: Oliver Ditson Co.)

In his setting of this familiar poem of Walter Savage Landor, Mr. Forsyth has done the best in shorter form that we

know from his pen. It is a moving little affair, these three pages of vital music, built round the whirr of a spinning wheel. The voice part is full of a fine and rich pathos, the piano part is admirably handled, and the middle portion in major where the wheel stops turning, is a contrast of fine quality that only aids to drive home the substance of the poem more sharply.

Harmonically it is subtle, but ever so logical and the treatment of the text in musical inflections is an exact counterpart of Landor's intention. Not in a long time have we seen a recital song of this type that has so much to praise. Congratulations, Mr. Forsyth! The song is dedicated to Martha Atwood and is issued in high and medium keys.

* * *

"A THOUSAND YEARS AGO OR MORE," "Magic Moon of Molten Gold." By R. Nathaniel Dett. (Cincinnati-New York-London: John Church Co.)

These are two art-songs, perhaps the most elaborate music we have yet seen by this gifted composer. Both of them are settings of fine poems by Frederick H. Martens, with whom Mr. Dett has collaborated with success. Of the two songs we like better "A Thousand Years Ago or More," for it is a more consistent work. Harmonically Mr. Dett has a full and free feeling and he knows how to express himself. As a song composer he is, however, somewhat lacking in experience. And this one notes in more than one place in his unnecessary repetition of portions of his text, his interludes that delay the movement of his song and other items. If "Magic Moon of Molten Gold" were not so long we could predict for it a good success. The length of the song is exceptional and the repetition of the same figure, thematic and architectural, becomes very tiring before one has passed the tenth of its seventeen pages. In performance one may not find this so, but in examination of the printed music one is impressed by it more than by anything else in the song.

Both songs are for a high voice.

A. W. K.



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ST. LOUIS DEVOTES WEEK TO RECITALS

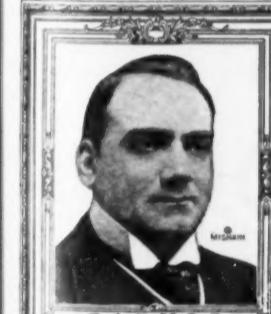
McCormack, Mme. Homer and Other Artists Appear—
Symphony Scores

ST. LOUIS, Feb. 1.—With no symphony concert, this week was given over to several recitals by famed artists. A happy and enthusiastic audience of more than 10,000 persons crowded the Coliseum Thursday night to hear John McCormack. The soloist, in as happy a mood as the audience, showed it in the generosity of his extras. He was in exceptionally good voice, having had a rest of several days from his strenuous tour, and gave his very best to the throng. After a Recitative and Aria from Handel's "Solomon" he sang a miscellaneous group by Chausson, Bridge, Watts and Tosti, then an Irish group, closing with Edwin Schneider's "Only You," del Riego's "Thank God for a Garden" and that lovely air, "Ah Moon of My Delight," from Liza Lehmann's "Persian Garden." All of the old favorites were added. Donald McBeith, the young violinist, played exceptionally well and his two offerings were heartily received. Edwin Schneider gave the accompaniments in his usual masterful way.

The Central Concert Company presented Mme. Louise Homer and her daughter, Louise, in concert, Monday evening at the Odeon. Sidney Homer was to have appeared also but was unable to. Mother and daughter appeared alternately and conjunctively in arias and songs. Mme. Homer was superb in her arias from "Carmen" and "Le Prophète" and in a miscellaneous group. Her rich voice was quite in contrast to the rather light quality of her daughter, but the excellent ensemble made the duets a real delight. Some new manuscript songs by Mr. Homer received a warm reception. Mrs. Edwin N. Lapham accompanied satisfactorily.

A sold-out house greeted Max Zach, his soloist and orchestra last Sunday afternoon at the "Pop" concert. Chabrier's "Rhapsody Espana," the Overture to "Martha" and "Meditation" from "Thais," played by Mr. Gusikoff, were the principal orchestral offerings. The soloist was Minna Niemann, pianist, who played the first movement of the Arensky Concerto, No. 1 in finished style.

H. W. C.



Actual voice demonstrations by Enrico Caruso

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For the first time in New York, as far as appears as a matter of record, the chromatic harp was used for a full recital Monday afternoon, Feb. 2, at the Princess Theater, when Mme. Lucile Delcourt, who recently was a soloist with the New York Symphony, played a program of fifteen numbers that served as an exposition of the possibilities of the Parisian instrument. She was warmly received and was recalled for a supplementary number at the conclusion of the final group.

Mme. Delcourt played the Bach Prelude No. 1, a Saint-Saëns arrangement of a Bach Largo, three Rameau numbers, a Nocturne by Lucien Wurmser, Four Preludes, Opus 38, by Carlos Salzédo, Gaubert's "Legende," and Debussy, Groves, Février, Albeniz, Ravel and Pierné numbers. The Salzédo Preludes were programmed as played for the first time.

Mme. Delcourt's technique was such that the most difficult effects were achieved with apparent ease. Grace of style and a feeling for color were manifest, as well as unusual facility. Prettier tone quality has been heard in recitals by other harpists. In this respect, at least, the chromatic harp does not appear to be an improvement over the more familiar pedal instrument. O. T.

Invents System of Touch-Reading Music for the Blind

WASHINGTON, D. C., Feb. 4.—A patent just granted is for a system of music notation for touch reading by the blind. The inventor is a musician of New York City. The device is "the combination of a base, a series of five bars carried by the base that are parallel and spaced a short distance apart to represent the five lines of a musical staff, and similar spaced bars on the base located one between each pair of said bars with their upper edges below the upper edges of the other bars, and a set of musical notations each representing a musical character such as notes, clefs, tempo and the like. Each of the notations is provided with means to engage any of said bars whereby they may be removably attached on a bar, and which, when attached, serve to constitute a musical score supported in relief on the base adaptable for touch-reading by the blind."

A. T. M.

Here's a Vicar Who's Also Conductor



Photo by Keystone View Co.

CANON GALPIN, vicar of Witham (England), is both churchman and skilled musician. He is seen here conducting the orchestra in connection with the Pantomime "Red Riding Hood," which is being produced in different towns in Essex for the benefit of the British Home and Hospital for Incurables at Streatham.

NANA GENOVESE IN OPERA

Mezzo-Soprano Opens Her Series of Musical Events in Rutherford, N. J.

Mme. Nana Genovese, the mezzo-soprano, formerly of the Manhattan Opera Company, who makes her home in Rutherford, N. J., has been recently active in musical events in that city. Among her undertakings has been the direction of a series of concerts, the first of which was given Jan. 28. While this series is primarily for the benefit of St. Mary's Church, Mme. Genovese is at the same time endeavoring to produce in Rutherford music of the highest order, such as is given in the important centers throughout the country, and that she has reached this goal was attested by the splendid performance of "Cavalleria Rusticana," which was her offering for the opening night. Her interpretation of the rôle of *Lola* was magnificent, and her hearers were thrilled by the resonant quality of her voice.

Other members of the cast included Millo Picco, as *Alfio*; Alfredo Salmaggi, *Turiddu*; Rose Gordon, *Lucia*, and Adele Mana, *Santuzza*. The capacity audience accorded all the artists a warm reception and many encores were given. The orchestra, which was conducted by Ricardo Nicosia, did admirable work. The second concert of the series will be given Feb. 16.

Bertram Bailey in Two Concerts

Bertram Bailey, New York baritone, made a distinct success on Saturday afternoon, Jan. 31, in his appearance at the Wanamaker Auditorium, New York. Mr. Bailey sang eight songs in Irish dialect by John Loughran, catching the spirit of his numbers remarkably and displaying a fine *mezza voce* in the upper voice. His high G's were sung with ringing quality, suggestive of a tenor robusto. Mr. Bailey also appeared Feb. 3 at the Central Jewish Institute, where he scored in the "Eri Tu" aria from Verdi's "Masked Ball," the "Toreador Song" from "Carmen," and songs by Brahms, Puccini, Pierne, Penn, O'Hara, and Kramer.

MME. HUBBARD IN CONCERTS

New York Soprano's Recital Followed By Many Appearances

As a result of her successful recital in Aeolian Hall recently, Louise Hubbard, New York soprano, has been engaged for many important appearances. On Jan. 20, she sang to a large audience in Carnegie Hall appearing on a program with Lada, the American dancer. On Jan. 24, Mme. Hubbard sang at the Opera House in Poughkeepsie, in another joint appearance with Lada. The soprano is well known in Poughkeepsie, and was cordially received. Two of her most effective numbers were "Fairies' Love Song" by Spross, written for and dedicated to Mme. Hubbard, and "Consecration," one of the latest compositions of Charles F. Manney. In connection with the celebration of Music Week in New York, Mme. Hubbard took part in a Composers' Day Program given at the Regneas Studio, Feb. 4, singing songs by Pierce, Spross, Curran and LaForge. Other engagements include a recital at the Union League Club, Brooklyn, Feb. 8, and in Ridgewood, N. J., Feb. 10.

SAN FRANCISCO'S WEEK

Carolina Lazzari and Helen Stanley in Successful Recitals

SAN FRANCISCO, CAL., Feb. 7.—Three recitals were given recently by Carolina Lazzari, who made her first visit under the management of Frank W. Healy. Several operatic arias displayed the richness of her beautiful voice. Blanche Barbot was accompanist.

Helen Stanley was greeted by a capacity audience at the Columbia Theater when she appeared recently under the management of Selby C. Oppenheimer. Her program introduced several new songs of which the artist gave notable interpretations. A group of French songs was enthusiastically received and several encores were demanded. Elmer Zoller gave valuable assistance as accompanist.

E. M. B.

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F. H. M.

GARRISON IN BROOKLYN

Soprano Assists Mundell Club in Music Week Concert

One of the most delightful concerts given in Brooklyn during Music Festival Week was the Mundell Club concert in aid of the Congregational Home for the Aged, at the Academy of Music on Feb. 30. Mabel Garrison, soprano, of the Metropolitan, was the assisting soloist.

Miss Mundell led her forces in a worthy program, opening with Buzzi-Pecchia's "Gloria," followed by the lovely "To a Wild Rose," by MacDowell, which the chorus sang with charming effect. Carl Hahn's "Whip-Poor-Will" was another favorite; Ware's "The Cross" was well done, as was Stickel's "Shepherd" and Herbert Brewer's "The Fairy Pipers." The most ambitious number on Miss Mundell's program was DeKoven's Recessional, with solo by Ruth Hoogland, an appropriate and impressive number. Several happy Negro spirituals and two Spross numbers closed the enjoyable choral program. Wilhelmina Muller accompanied the club at the piano, and Fernand Van S. Parr at the organ.

Miss Garrison received an enthusiastic welcome, and completely won her audience by her pure, beautiful singing. She gave an aria from "Manon," by Massenet, a group of songs by Dupont, Delafosse and Sibella, and a group of folk songs which, being very familiar for the most part, found much favor with her hearers. A modern group included "Addio," by Winter Watts; "Baby," by George Siemone, and "Elf Fairy," by J. H. Densmore. George Siemone accompanied the soprano with artistry.

A. T. S.

James Whittaker Marries Ina Claire

Announcement has just been made of the marriage of James Whittaker of Chicago to Ina Claire, leading actress in the "Gold Diggers" now playing in New York. Mr. Whittaker is a special writer on the Chicago *Herald-Examiner*, and has written many articles on music and the music situation in Chicago. His recent articles reprinted in these columns on the operatic situation following the death of Campanini attracted much attention.

11,000 San Franciscans Applaud Symphony's Soloists

SAN FRANCISCO, CAL., Feb. 7.—The third grand evening concert of the Symphony was given at the Exposition Auditorium Jan. 17 before an audience of over 11,000 persons. Alice Gentle, mezzo-soprano, Edwin H. Lemare, organist, Arthur Argiewicz, violinist, Horace Britt, cellist, and Kajetan Attil, harpist, were the assisting artists. Miss Gentle and the other artists were heartily applauded.

E. M. B.

Mr. Dubinsky in Cleveland Concert

Vladimir Dubinsky, the cellist, returned to New York on Monday, having appeared in Cleveland, O., with Sophie Braslau, contralto, and Charles De Harra, pianist, at Masonic Hall on Feb. 2. Feb. 2.

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BEEBE ENSEMBLE IN SOUTH

Concert of New York Chamber Music Society Is Event in Valdosta's History

VALDOSTA, GA., Feb. 7.—The New York Chamber Music Society, with Carolyn Beebe, recently gave one of the most interesting and delightful concerts ever heard in the city. Each member of the organization proved himself an artist of extraordinary ability, and a well diversi-

fied program was charmingly and beautifully played. Miss Beebe gave the performers fine support at the piano. Beginning with the Dubois Quintet, exquisitely played, an enthusiastic audience gave every evidence of approval which recalled the players again and again. The whole performance was one of rare pleasure and an event in Valdosta's musical life. It was brought here through the efforts of Mrs. D. W. Plowden and R. H. Powell, president of the Normal College.



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"Living" Memorials Are Helping America Towards Self-Expression

By CECIL FANNING

AMERICAN communities, like Oliver Twist, are asking for "more."

The civic porringer of many an American community before the World War, was pitifully lacking in the arts, notably music, singing, drama, pageantry and similar recreational and stimulating activities. This was especially true of the smaller communities, remote from large centers and from the quickening impulses of city life. Many towns, large enough to have known better, were poorly nourished in regard to musical and dramatic expression, despite sporadic helpings in occasional concerts, musicales, choral gatherings, amateur dramatics, traveling theatricals and lyceum courses. On the whole, there was paucity where there should have been plenty.

Into this national situation swept a sudden movement of communal music and similar indulgence in the gentler arts. This stimulus was one of the irresistible arms of the mighty war machine.

The eagerness with which the public clutched at the opportunities for community expression through the arts emphasized the need there had been for just such recreative outlet.

Among the problems of readjustment left by the war is an American appetite for more communal music and drama, more enjoyment of these pleasures, greater self-expression. Nor is America asking in vain that its appetite for music and drama be satisfied.

That serving is in the making and Community Service is its name.

In fostering recreational activities for

men in war camps and training stations, War Camp Community Service had its locations picked for it. In projecting a continuation of these community activi-

munity plays which the community could not otherwise hope to see. They are not mere imitators; they are creators. Some of the best of modern literature has been set before people through their efforts. For towns, which are visited only rarely by good professional companies, they are a boon beyond estimate. They develop communal spirit and hold people together in that best of all bonds—working for a goal."

The full set of suggestions drawn up



Cecil Fanning, American Baritone

ties on a nation-wide scale, the question of housing naturally arises. But already the answer is being heard in an ever-increasing movement to establish community houses as war memorials.

Build Memorial Auditoriums

A report issued by the Bureau of Memorial Buildings of War Camp Community Service in the fall of 1919 showed that 281 communities had definitely decided upon war memorials in the form of community buildings. Several hundred more communities were at that time considering this memorial plan seriously. With this evidence at hand, the movement for such memorial buildings is raised to the status of an established public policy. These war memorials, already completed, under construction or contemplated, range in size from the community bungalow to the great civic center with its group of imposing edifices. Many types of structure will house within their walls a variety of community activities.

Drama is also receiving due consideration from the promoters of this "living" memorial idea. Just as community singing draws people together and cements friendship and neighborhood spirit, so community drama is a well-spring of new interests.

Under the title, "The Little Community Theater," Constance D. Mackay has drawn up a set of suggestions for a specialized form of community drama. Regarding the Little Community Theater she says:

"For focussing the art life of a community, and for giving enjoyment to a community, there is probably nothing which exerts a greater power than a Little Community Theater. It brings together into a happy relationship all those interested in art, music, decoration, literature and acting. The people who practise these arts are enabled, in turn, to give delight to their fellow citizens. Little community theaters have a definite art standard. They bring to the com-

by Miss Mackay, and further data as well, may be obtained by writing to her in care of Community Service, 1 Madison Avenue, New York City.

The drama and entertainment feature of community building activities includes moving pictures and lyceum or Chautauqua programs.

Community Service, Inc., is gradually taking over the musical work which was

started by War Camp Community Service. A letter to the Music Department of this organization will bring directions for starting a music campaign, picking out the local committee and helping to build the framework. Should no local person be found suitable for the post of community organizer for singing, this bureau will suggest someone who is available. Following this, a répertoire for community singing may be furnished, if desired.

NIESSEN-STONE'S MUSICALES

Her Contributions to Music Week Introduce Gifted Vocal Artists

As a contribution to Music Week Mme. Niessen-Stone arranged two musicales at her New York studio on Wednesday, Feb. 4, one at 4 p. m., the other at 8:30. Among the young artists who appeared Elsie Gardner carried away the highest honors. She has a lovely voice and sings with fine musicianship. Another promising singer is Lillian Cutler, who has an unusually fine contralto voice and showed decided dramatic ability in the duet from "Trovatore" and an aria from "Don Carlos," by Verdi. Marie Edelles's charming lyric soprano voice and her interpretative talent were shown to advantage in the aria "Ritorna Vincitor" and songs by Rogers and Novello.

Bernard Friedman, who sang an aria from "A Life for the Czar," by Glinka in Russian, and an Italian song "Lasciali Dir" by Tosti, earned hearty applause. Others on the programs were Emma Burkhardt, Mrs. Anne Muller, Frieda Rothen, Anne Halpern and A. Herzson, all of whom displayed talent.

Tetrazzini to Appear Many Times Within Next Four Months

Mme. Luisa Tetrazzini, who is now singing in the Middle West, faces four months of unusual activity. Following her Milwaukee and Chicago appearances, Feb. 12 and 15, she will sing in all of the principal cities of the East, and is engaged to sing in musical festivals, including Newark, N. J., Spartanburg, S. C., and Macon, Ga. She will also be soloist with the New York Oratorio Society, on April 11, and will be heard several times in concert in New York City before the conclusion of her present tour.

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Baltimore News, Feb. 2nd, 1920.

Miss Gutman's singing was a delight. That her vocal and executive powers have undergone material expansion was immediately apparent. Her voice, which is so exquisite in its rare quality, seems to have grown richer and more replete with emotional potentiality. Her opening number, Handel's "O Sleep, Why Dost Thou Leave Me?" was sung with noble serenity, the interpretation being fully in accord with the calm dignity of the song.

Her next number was an ancient Jewish Chant, "Ani Hadal," full of the tragic longing and of the mystic suggestion characteristic of most old Hebrew music. It calls to mind so forcibly the Priestess song in the temple scene of "Aida" that one fancies Verdi must have been pretty familiar with it.

Miss Gutman again displayed distinguished interpretative ability in this song, her reading of it having been really profound in its subjective significance. The orchestration by Franz C. Bornschein, likewise a Baltimore musician, was excellent, a notable trait having been noted in the manner in which it reflected the atmosphere of the melody.

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Morning Sun, Feb. 2nd, 1920:

Miss Gutman was in lovely voice and did some very exquisite singing, especially in the "Madame Chrysanthème" aria, which she gave with really exquisite taste and beauty of phrasing and tone. One sensed, too, the intellectual sincerity of her performance and its fine interpretative quality, especially in the curious "Ani Hadal," the mystic Arabian Jewish folk-chant, which she sang with such deep sympathy to an orchestral accompaniment arranged by Franz Bornschein. She gave first the lovely old Handel number, "O Sleep, Why Dost Thou Leave Me?" with admirable dignity of style.

J. O. L.

Evening Sun, Feb. 2nd, 1920:

Miss Gutman presented a group of three songs, each of different character and all well calculated to show the possibilities of her lovely voice. Her singing of the "Valse des Cigales," from "Madame Chrysanthème," was splendid. Handel's "Sleep, Why Dost Thou Leave Me?" and an old Jewish chant were both sung with great understanding and beauty of tone.

LETZ ENSEMBLE EXPOUNDS BRAHMS

Chamber Music Exponents Prove Sterling Musicanship in Noble Program

That Brahmsites are no longer *rarae aves* and that chamber music devotees, at any rate the best of them, are Brahmsites, was demonstrated past the shadow of a doubt last Tuesday evening at Aeolian Hall, when the audience that gathered to hear the season's second New York concert of the Letz Quartet gave the players an ovation after the sublime *Adagio* of the master's Clarinet Quintet, Op. 115. Three times the players had to rise after this movement and once Mr. Letz had Georges Grisez, the assisting clarinettist, rise alone. It was soul-satisfying to observe this demonstration; for time was when only a little Brahms was enjoyed, and even less Brahms was performed.

Hans Letz and his associates, Messrs. Harmati, Kreiner and Maas, were very much in the vein last week. We have never heard them play better. There was a beautiful sonority, a bewitching grace and a superb finish in their performances, all combining to make an ensemble which places the Letz Quartet high in the list of chamber organizations. Mr. Letz himself did some truly noteworthy playing, his tone being most sympathetic. It was in the Brahms Quintet that the pinnacle of the evening's music was attained. Mr. Grisez is an admirable artist and he performed the difficult part which Brahms set down for the great Mühlfeld with virtuosity. Only in the matter of some of his high tones was there an unpleasant stridency. But his playing was that of an artist, nevertheless. If the *Adagio* in B Major is anything it is one

of Brahms's greatest slow movements. And it is rivalled by the closing measures of the final *Con moto*, where the opening theme of the first movement returns. The final sentences, recalling melodically and harmonically King Mark's address to Tristan in Wagner's "Tristan and Isolda," were truly affecting. It was a notable and noble performance of a towering masterpiece!

Before the Brahms came a rehearing "by request," the program had it, of Fritz Kreisler's Quartet in A Minor, which Mr. Letz introduced last spring. The work is, above all, charming, genial, and it was played with the finish that these four artists have achieved in it through many performances of it on their tours. It is not great music, but it is so genial and interesting that one quite forgives its lack of quartet style. Between the Kreisler and Brahms was heard the Variations on "Death and the Maiden" from Schubert's D Minor Quartet. A. W. K.

Kathryn Platt Gunn Heard with Chaminade Club

Kathryn Platt Gunn, the violinist, was soloist at the meeting of the Chaminade Society of Brooklyn at the home of Mrs. Archibald C. Hart on Jan. 12, when Miss Gunn gave compositions by Tchaikovsky, Iginsky, Rubinstein, Wieniawski and a miscellaneous group, by Kreisler, Coleridge-Taylor and Eddy Brown. She made a favorable impression. On Jan. 18 Miss Gunn was heard at the First Baptist Church of Mount Vernon, on Jan. 25 at the Tompkins Avenue Congregational Church, Brooklyn, and on Jan. 26 in joint recital with Mildred Graham, soprano, in Baltimore, Md. A. T. S.

Caruso Sings New Tirindelli Song

At his appearance at the Bagby Morning Musicales at the Waldorf-Astoria Hotel, Enrico Caruso introduced a new song by P. A. Tirindelli, "Rapture." The song was received with favor.

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MME. HEMPEL MAKES ANOTHER CONQUEST

Soprano's Winning Art and Fine Versatility Capture Carnegie Hall Auditors

Frieda Hempel, for a number of years one of the most popular singers of the Metropolitan, was heard in recital at Carnegie Hall on the evening of Feb. 3. The program was a varied one and showed the singer in a diversity of moods.

The recital began with an arioso from Handel's Cantata con Stromenti, with piano and organ accompaniment, the latter ably contributed by Robert Gayler. It is a number requiring breath for long sustained phrases and a certain breadth of style, both of which Mme. Hempel possesses. The result was most satisfactory. The following number, the familiar "Sweet Bird that Shun'st the Noise of Folly" from Handel's setting of "Il Pensieroso," was delivered with fine tone and the necessary fluidity. To this and to the Adam Variations later, August Rodeman, flautist, provided puffy obbligatos.

The second group, entirely in French, was uneven. In Rameau's "Pauvre Jacques" Mme. Hempel did some of the loveliest singing she has ever done. There were exquisite high A's of velvety texture that reminded one of the unforgettable opening phrase of the final trio in "Rosenkavalier." In the following song, however, she forgot she was on the concert platform and winked archly at her audience which, however, seemed pleased, as it redemanded the song. Hahn's "Fêtes Galantes" was delivered with charming artificiality, reminding one of a Watteau painting in music. As encore, the singer gave Saint-Saëns's "Ascanio," well sung save for consistent deviation from pitch.

Schubert's "The Linden Tree" and "Whither," Sibelius's "The Trysting Place" and Wolf's "Song to Spring" composed the third group. They were most interesting, but one yearned for the original text, especially of "Wohin?" and even more in "Der Nussbaum," deliciously sung as encore to the group in an idiotic English translation.

The Mozart-Adam Variations may be dismissed with a word. Mme. Hempel's most interesting singing was never her coloratura offerings and the present number was not startlingly memorable in any respect.

The final group in English began with a beautiful "Old English Vesper Hymn," known in the Episcopal Church with the text, "Savior, Breathe an Evening Blessing." This was an exquisite bit of singing, lovely in tone, phrasing and legato. The Zuñi Indian "Invocation to the Sun God," which followed, was well sung and was redemanded. Lieurance's "Lullaby" was also well done, but the final number, an arietta from Puccini's "La Rondine," said to have had its first performance in America, is not apt to add any further laurels either to its composer or the singer.

All in all, Mme. Hempel's work, though irregular, was of a high order. Some of it was above praise. The voice is still a supremely lovely one and very deftly handled, and if we are to hear its possessor no more in opera, we shall hope to hear her frequently in concert.

J. A. H.

Visit of Cincinnati Symphony Creates Furore in Chattanooga

CHATTANOOGA, TENN., Feb. 2.—The principal event of Chattanooga's season took place on Jan. 26, when the Cincinnati Symphony, under Eugen Ysaye, appeared. This concert was undoubtedly the best that Chattanooga has known in very many years. It is seldom that a full orchestra visits this city and great audiences were present at both performances.

The conductor's son, Gabriel Ysaye, played one number, accompanied by the orchestra, and was accorded an enthusiastic welcome.

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BERLIN DOESN'T WANT WEINGARTNER

His Political Utterances Result in Break—Kurt Engaged for Dresden Opera

BERLIN, Jan. 9.—The latest Berlin "affair" is that concerning Weingartner. The orchestra of the Berlin State Theater had informed Felix Weingartner, who now resides in Vienna, that they wished to dispense with his conducting their concerts, as political utterances he had made had caused displeasure. As it seems, Weingartner now intends not to go to Berlin henceforth, as, "on account of unsurpassable difficulties in traveling," he has cancelled also the fourth, so-called "Weingartner Concert" and also a vocal soirée, which he had intended to give in Berlin together with Mrs. Weingartner. Apparently Weingartner fears a scandal, as the utterances mentioned were, if I correctly recall, especially pointed against Berlin. They were made at a time when the union between German Austria and Germany was still probable, and, if I am not mistaken, Weingartner had decidedly refused to allow Berlin to meddle in Vienna affairs. That such utterances would cause displeasure, at a time when collections were being urged in Berlin for the starving Viennese children, is obvious. But it is certainly not very nice for these long forgotten old matters to be dug out again. I am sorry not to have been able to obtain a verbal copy of Weingartner's words. At an interview in Vienna Weingartner declared that he had intended to start on Jan. 2, but at the last moment was requested by the Berlin State Orchestra not to conduct the concerts; at the same time he had received from Berlin a large number of abusive letters and postcards.

Many artists who, owing to the war, had left Berlin, are now returning again. Melanie Kurt is back in Germany and is going to be engaged for the Dresden Opera. Plaschke is to come from Dresden in place of Bohnen, the victim of the d'Albert affair, and Hermann Gura (the son of Eugen Gura) is being mentioned as the future director of the Dresden Opera. Frau Margarethe Arndt-Ober has with her child returned from America on a Danish boat via Copenhagen. Already in 1912 she had signed a new contract with the then Royal Opera, which should follow on her American engagements and which came into force in 1918. She now will start her work at the State Opera with "Aida." The first appearance of Frau Arndt-Ober, who sang at a reception in the Berlin Townhall in benefit of the society *Berliner Presse* was a great success. Her voice is as beautiful as ever.

Francesco d'Andrade is again in Berlin, where he used to reside before the war. When Portugal joined the Allies, the noted Portuguese singer left Berlin and went to live in Lisbon. But he never ceased looking upon Berlin as his second home and therefore he also left his whole household here. During the war d'Andrade was theater manager in Lisbon, where he has a theater of his own.

A much spoken of theft, which deals with a work by Slevogt, has never been cleared up. Recently Slevogt exhibited a charming series of forty-eight etchings to Mozart's "Zauberflöte"; the etchings found a general approval and the first edition of their reproductions was quickly sold. The original plates of eight etchings, however, were stolen at the printing office, where only sample copies had been made, so that the only copies made are now extremely valuable. Fortunately the thief was only after the metal value of the plates, and therefore did not select the best etchings.

EDGAR ISTEL.



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Morgantown (W. Va.) Philharmonic Making Strides Under Max Donner



The University Philharmonic of West Virginia, Max Donner, Conductor

MORGANTOWN, W. VA., Jan. 31.—The accompanying picture shows the University Philharmonic of West Virginia, which is conducted by Max Donner, the gifted American violinist and composer, who is now head of the violin and ensemble department at West Virginia University. This orchestra was organized by Mr. Donner last year, when he

came to the institution and under his baton is doing excellent work. The photograph was made during a rehearsal of Chadwick's cantata "Land of Our Hearts," which Mr. Donner produced with his orchestra and chorus.

On Wednesday evening, Jan. 28, Mr. Donner gave a recital in Commencement Hall, assisted by Mrs. Donner at the piano. He revealed in his playing of the

Mendelssohn Concerto, his own "Danse Fantastique," Cecil Burleigh's "Indian Village," and a Weber Country Dance a splendid command of his instrument and admirable musicianship. The performance of the César Franck sonata, with which the program was opened, was one that did great credit to Mr. Donner and his accomplished wife, both artists sharing equally in the presentation of this monumental work.

MONTREAL APPLAUDS RUSSIAN VIRTUOSOS

Prokofieff and Elman Both Give Recitals — Couzinou Assists at Band Concert.

MONTREAL, CAN., Jan. 28.—An expectant audience crowded His Majesty's Theater, Jan. 25, to hear (and see) Serge Prokofieff, Russian composer and pianist. The general impression here is that his compositions are of greater intrinsic value than his interpretations. His playing of a Moussorgsky suite gained much discriminating applause. He offered the Beethoven "Three Country Dances" with taste, delicacy, good-humor and finesse. The Bach Fifth French Suite in G Major was Bach seen through Russian eyes, but it was immensely well done from the purely pianistic aspect. Mr. Prokofieff charmed chiefly for his impassive classicism of attack. Two Rachmaninoff Preludes suffered from careless fingering; and the same is true of the Scriabiane Prelude in C Sharp Minor. But Mr. Prokofieff atoned for these slips by a superb interpretation of his own "Suggestion Diabolique," and a powerful reading of his Third Sonata in A Minor—which brought him ample applause.

The Canadian Grenadier Guards' Band continues to attract large and delighted

audiences, and on the occasion of its third Sunday concert with Robert Couzinou as soloist, drew a packed house. So it was with the fourth concert, when Irene Pavloska was the guest artist. The management of these military concerts is C. O. Lamontagne. On Jan. 11, Robert Couzinou, the Metropolitan Opera baritone scored a positive ovation, being compelled to give a whole handful of encores. At the conclusion of his numbers, impelled by insistent applause, he swung into the "Marseillaise," and the entire audience rose a fine tribute to the singer. The band itself seems to improve with each fresh concert, under the baton of J. J. Gagnier.

An audience of literally staggering proportions greeted Mischa Elman, Jan. 11, at His Majesty's Theater. Never has he had such a public here—and never has he quite so much disappointed us. Vagaries must be allowed for in those of exceptional talent; but Mr. Elman's entertainment was just that—not a recital but an entertainment. He played very carelessly, and it was noticed by scores of musicians, many of whom left the theater half-way through the program.

B. D.

NEW OPERAS IN VIENNA

Works by Sandow and Lio Hans Offered to Give Weingartner Novelties

VIENNA, Jan. 10.—Beethoven's "Fidelio" was heard recently at both opera houses, under Strauss and Weingartner. Weingartner's reading, as one would expect, is the more traditional of the two, Strauss injecting too much of his own personality into the interpretation.

Ludwig Sandow's opera, "Judas Macabaeus," which had its first performance in December in concert form, is shortly to be mounted as an opera in the Theater an der Wien, for the benefit of the American Children's Relief Action. Other operatic novelties promised at the Operntheater are "Die Dorfschule" and "Meister Andres" by Felix Weingartner. "Lohengrin" has been re-studied and remounted, with conspicuous success.

An interesting opera, with a Biblical story, was "Mary of Magdala," which was heard for the first time at the Volk-

soper. The book is by Richard Batka, a prominent music critic, and the music by Lio Hans, a pen-name of Lilli Scheidt-Hutterstrasser. It is a highly dramatic opera and the musical setting reveals a skillful hand. The leading character was admirably sung by Frau Weingartner.

ADDIE FUNK.

Gray-Lhèvinne Concert Stirs Salem, O.

SALEM, O., Feb. 7.—The Gray-Lhèvinne concert Jan. 21 was so marked a success that a return date was requested of the management immediately. Estelle Gray-Lhèvinne proved herself a violinist of fine quality, and Mischa Lhèvinne a pianist of charm and skill. The violinist added to the interest of the concert by her charming explanations of the compositions performed. Eight extras had to be added to the printed program. A reception for the artists was planned, but had to be abandoned, owing to their having to catch a train out of Salem after the concert.

Among the return dates that the Gray-Lhèvinnes are to play during March are Vancouver, Medford, Pacific University, and several others.

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Contributes Significant Work to Pedagogical Literature for Violin

Maia Bang's "Elementary Violin Method" Presents, for First Time, Exposé of Auer's Basic Teaching Plans

WHAT is probably one of the most important works in the field of violin pedagogy has just come from the press in Maia Bang's "Elementary Violin Method."* Its peculiar value and interest are not primarily due to the fact that it is a violin method for beginners. There are a number of these already in existence, and some of them are excellent. What gives the Maia Bang "Method" its unique distinction is the fact that "Founded on Leopold Auer's Principles of Violin Teaching," as its sub-title reads, it for the first time presents, in readily accessible form and logical arrangement, an *exposé* of basic teaching plans and pedagogic details whose validity has been demonstrated by the wonderful violinistic galaxy of the Auer pupils, and which has given their promulgator a place apart among the great teachers of the instrument.

Maia Bang is an assistant teacher of Prof. Auer, the depository of those new and unconventional teaching principles which—as Mischa Elman, Kathleen Parlow, Efrem Zimbalist, Jascha Heifetz, Toscha Seidel, Max Rosen, the late David Hochstein, and various others have abundantly proved—supply a sure and reliable base for future artistic results. Prof. Auer once said to the writer: "I have no method, unless you want to call purely natural lines of development, based on

*"Elementary Violin Method." Founded on Leopold Auer's Principles of Violin Teaching. Part One. By Maia Bang. (New York: Carl Fischer.)



Maia Bang, Norwegian Violinist and Teacher

natural principles, a method!" And, of course, this "method" is Miss Bang's, and she is responsible for the arrangement of its well-graded plan of development. Yet it is Professor Auer's method as well for, as its author says, Professor Auer's "most important instructive principles are introduced, not only as a developing feature, but so closely fitted to the exercising material as to prove of utmost benefit to the student."

An autograph letter from the great teacher himself, reproduced in the volume, recognizes how thoroughly Miss Bang has been guided by his own teaching principles, and how clearly she has presented them.

A glance at the list of contents proves

how comprehensively the entire work has been planned. Part One, beginning with introductory matter covering the construction of the violin and bow, and the simple rudiments of music, shows "How to Hold the Violin," after the manner of Auer, in a series of clear and admirable half-tone reproductions from photographs. After this—it would be out of the question to give the contents of the book in detail—some instructions regarding correct drawing of the bow, tuning of the violin, first exercises on the open strings, first use of the fingers, and the working-out, in the most natural manner, of the presentation of all the thousand and one initial and inter-related problems of elementary violin study, ending with the taking up of the scales in sharps. Throughout the book Professor Auer's own teaching directions and maxims have been interpolated in connection with the material in question, giving its lessons personal authority and value that cannot be overestimated. For instance, in connection with "How to Hold the Violin," Professor Auer himself says: "Always hold the violin well up in front of you, and in such a manner that the top of the instrument will face the listener. Such a position will enable the tone to leave the F holes in a direct line toward the listener, without detriment to its volume or quality." It is in this manner that the fruit of Professor Auer's invaluable experience leavens the entire work. All in all, Part One of the method includes a complete system of necessary rudiments, as well as exercises and pieces in the keys of C, G, D, A and E Major, with their parallel minor keys.

Part Two of the method will comprise more advanced exercises and pieces in the keys of F, B-flat, E-flat, A-flat and D-flat Major, with their parallel minor keys, and an especially valuable ending in the shape of a technical supplement of "Daily Exercises," written by Professor Auer for the method. Part Three, Four and Five (in preparation) are to be devoted to the more advanced phases of violin playing.

Founded on Natural Laws

The value of this new departure in the pedagogical literature of the violin may be summed up shortly. It represents the first universally available exposition of violin teaching principles, those of Professor Leopold Auer, founded on natural laws and naturally developed, based on

practically demonstrated truths rather than academic theories, and in accord with the more individual nature and greater freedom of expressive interpretation of modern artistic ideals. It is impossible to dissociate these principles from their application in the playing of such masters of the instrument as Elman and Heifetz, try as we may, and the fact is one that promises well for those who study them. And though Part One of Maia Bang's method may be "Elementary," much of the ripened wisdom of Professor Auer's comment contained therein is well worth the attention of the advanced violinist.

The author has been fortunate in associating with her work the name of Gustav Saenger, editor of *The Musical Observer*, an authority on all that pertains to the violin, widely known as a composer, arranger and editor of violin music, and who is responsible for the practical working-out of the English text. In view of the interest which has developed in the Latin-American countries with regard to the Auer teachings, the volume has been put forth in a bilingual edition, and it has been the privilege and pleasure of the writer to supply the Spanish version intended to make it available.

FREDERICK H. MARTENS.

Tarasova and Rosen Applauded by Their Springfield Audience

SPRINGFIELD, MASS., Jan. 31.—Nina Tarasova and Max Rosen were heard in a delightful joint recital at the Auditorium on the evening of Jan. 29. Miss Tarasova featured Russian folk-songs and Mr. Rosen was offered several groups besides Wieniawski's D Minor Concerto. L. Weiner was accompanist for Miss Tarasova and F. Persson for Mr. Rosen.

W. E. C.

Mme. de Cisneros Sues Pathé

Mme. Eleanore de Cisneros, operatic contralto, last week filed suit in New York against the Pathé Frères Phonograph Co. for \$20,000. Mme. de Cisneros alleges that the defendant "agreed to undertake a concert tour for her and that the contract was broken."

Gertrude Lorenz of Rockford, Ill., has been appointed instructor of music of the public schools of Jasper, Minn.

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Again Captivates New York

"Lada" Again

Lada, that lady of the beautiful posters, danced again in Carnegie Hall yesterday afternoon. It was her second dance recital of the season there, and the tightly filled house spoke in round numbers on behalf of the popularity she has been quick to gain. Scenery of forest effectiveness conspired with the large orchestra under Nahan Franko to set off her program with all possible attractiveness and to prove Lada a very clever ruler of her circumstances. Combined with these are the ideas upon which she has worked out her dance schemes, and these are really original.—*New York Sun*.

Lada, with Nahan Franko's Symphony Orchestra, danced a most brilliant matinee recital at Carnegie Hall, her terpsichorean interpretation of Liszt, Sibelius, Spross and Debussy proving a startling and popular adventure in poetic motion. Skilton's "War Dance," which closed the program, was both artistically and sensational memorable. —*New York Telegraph*.

Many beautiful things were found in her entertainment. The music was well played and she did everything with a lavish display of costumes. She is mistress of artistic poses and expressive gestures. —*New York Herald*.

Lada, the dancer, who has appeared at Carnegie Hall three times this season, her last program having been given there last Tuesday afternoon, is one of the actual sensations of the season. She is by turns a gay, beribboned lass, waltzing to the hauntingly sweet strains of Chopin; an intense Indian maiden, whirling about to the fierce beat of tribal melodies, and a mischievous gamin in her interpretation of that nursery classic, "Tom, Tom, the Piper's Son."—*New York News*.

Lada, the dancer, at her second performance in Carnegie Hall yesterday afternoon again demonstrated that she is not merely a dancer but an actress with a wide command of dramatic expression, which ranges from the tragic to the comic.—*New York Evening Telegram*.

Lada and Illusions

After all, it is not because of her rare gift for expression that Lada fascinates the throngs who come to see her. It is because, with all the gaiety and freshness of the springtime she typifies, she dances back to tired minds some long-lost illusions. —*New York Evening Mail*.

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THREE CONCERTS MAKE UP ROCHESTER'S WEEK

Festival Chorus Performs "Judas Macca-baeus"—Olive Kline and Murphy in Concert—A Club Recital

ROCHESTER, N. Y., Feb. 5.—The Festival Chorus, Oscar Gareissen, conductor, gave a fine performance of "Judas Macca-baeus" at Convention Hall on Wednesday evening, Jan. 28, under the auspices of the Knights of the Maccabees. The audience was not large but was exceedingly appreciative. There were about 200 singers in the chorus and the voice parts were very well balanced. The chorus sang well, and gave evidence of careful training throughout the oratorio. The soloists, all well-known Rochester singers, won much applause in their solo numbers. They were: Frank L. Trapp, tenor; Henry J. Schlegel, bass; Loula Gates Bootes, soprano, and Arrethea R. Caley, contralto. The orchestra did creditable work.

A charming concert by Olive Kline, soprano, and Lambert Murphy, tenor, was given at Convention Hall on Monday evening, Jan. 26, to a large audience. It was in the Raymond series, under the local management of V. W. Raymond. The songs of both artists were admirably chosen, and the two numbers which appealed most to the audience were the duet from "Carmen," "Speak to Me of My Mother," and the duet from the end of Act I of "Butterfly." Each singer received many recalls and gave several encores. Charles A. Baker proved an able accompanist.

A recital by active members of the Tuesday Musicale on Feb. 3, at the Genesee Valley Club, took on the character of a visiting artist's recital. The principal performer was Grace French Tooke of Syracuse as guest pianist. A player of considerable authority, vivacity, facility of technique and intelligence, she proved a decided success, and won much applause from the club members. She was assisted on the program by a Tuesday Musicale member, Irene Ingimire Hollis, contralto, who gave two groups of songs, assisted at the piano by Alice C. Wysard. Mrs. Hollis has a very pleasing contralto voice and sense of the dramatic.

The well-known local manager, James E. Furlong, is already making his plans for next season. A new departure that he is laying out for next winter is to be in the shape of two concert courses. One of them will pattern after his usual winter course of high class attractions, and the other will be of a more popular variety with popular prices. Mr. Furlong also announces that he is bringing Mme. Tetrazzini here on March 8.

M. E. W.

Damrosch Forces Again Play for Children

The future tendency in music may be ascertained from the acclaim with which a demonstration of the percussion instruments was received by the audience of children at the New York Symphony's concerts for tiny folk at Aeolian Hall on Feb. 7. A prolonged applause greeted the xylophone solo played by S. Borodkin from a work of Herbert; in fact, the most emphatic greeting given to any one thus far in the series. Mr. Borodkin also gave demonstrations of the other percussion instruments. Mr. Damrosch gave his usual talk, and, as usual, received a delighted response. The orchestral offerings, chosen to bring out the instruments under study, were "The Gypsy" and "Scotch Idyl" from "Henry VIII" suite of Saint-Saëns. Two Slavonic Dances of Dvorak, Intermezzo from "Naila," Delibes, Solo for Xylophone by Herbert and the March from "Prophète."

F. G.

Charles Albert Baker Admired as Lambert Murphy's Accompanist

Through an inadvertence the name of Charles Albert Baker, the New York accompanist and coach, was omitted in a recent issue of MUSICAL AMERICA from a review of the recital at Aeolian Hall of Lambert Murphy. Mr. Baker was not only admirable as accompanist on this occasion, but prepared Mr. Murphy for the program.

Thomas Egan Soloist at Yonkers Celebration Concert

YONKERS, N. Y., Feb. 9.—Thomas Egan, tenor, was soloist at a concert given by the Knights of Columbus in Philipsburg Hall on the evening of Feb. 4. The concert was in a form of a welcome to the returned service men. Besides Mr. Egan, a number of his pupils were also heard.

How Marinuzzi Begins His Day



Photo by Bain News Service

GINO MARINUZZI has not been long in New York—only as long as the Chicago Opera Association, whose visit to Manhattan he helped inaugurate. Already he has been recognized as one of the most gifted operatic conductors that have appeared here in the last few years. The photographer came upon Marinuzzi in the act of refreshing his memory (he usually directs without score). The conductor goes the tired business man one better—he works by night as well as by day.

OPERA IN ENGLISH PROVES PLEASURE IN LAWRENCE

E. M. Beck's Forces Give Three Weeks—Lacroix and Lowell Choral Society Give Concerts

LAWRENCE, MASS., Feb. 3.—The Boston English Opera Company, Edward M. Beck, managing director, gave two performances on Feb. 2 at the Rialto Theater. In the afternoon the opera was Balfe's "Bohemian Girl," and an audience of fair size heartily applauded all the old favorite airs, whether or not well sung. The performance was chiefly interesting for the admirable singing of Hazel Eden as *Arlene* and May Barron as the *Gypsy Queen*.

In the evening the perennial double bill, Mascagni's "Cavalleria" and Leoncavallo's "Pagliacci," was given before an audience limited only by the size of the theater. The work of Miss Eden as *Santuzza* was exceptionally praiseworthy, both vocally and dramatically. Leonard Sanford was an explosive *Turiddu*. He was quite effective on the dramatic side, but lyrically was rather disappointing. Harold Geis was a manly though boisterous *Alfio*. The chief interest in "Pagliacci" was the local operatic debut of Marianne Godbout, lyric soprano, as *Nedda*. Miss Godbout hails from the neighboring city of Haverhill, and has come rapidly to the fore since joining the company a few months ago. Her *Nedda* was pleasing vocally, and she was given an ovation after the "Bird Song." Owing to the illness of Joseph Sheehan, who was scheduled to sing *Canio*, Mr. Sanford appeared again and gave a commendable performance. Stanley Deacon was an admirable *Tonio*.

The chorus was too small to be effective, but the orchestra, under the direction of Arthur Dunham, was the pillar of the performance.

Plans are under way for a return engagement of longer duration in March. Aurore Lacroix, pianist, recently gave a highly pleasing recital in Davis Hall, Andover. Her program was finely made up and showed the gifted pianist at her best.

The Lowell Choral Society, under the able direction of E. G. Hood, gave a fine performance of Coleridge-Taylor's "Hiawatha's Departure" and Chadwick's "The Pilgrims," at the Strand Theater, Lowell, on Jan. 19, before a large audience. The assisting artists were Dicie Howell, soprano; Ben Ridden, tenor, and Reinold Werrenrath, baritone, and all three were warmly received, both in the cantatas and in miscellaneous numbers given between the choral works. The Boston Festival Orchestra again assisted and Wilfred Pershaw presided at the organ. Mr. Hood, who has been the society's leader for several years, has developed a choral society second to none in this section.

The Paulist Choir, under the direction of Father Flinn, drew a large audience to the Armory on Feb. 4, and the religious-secular program was thoroughly enjoyed. John Finnegan, tenor, was the principal soloist and drew hearty applause.

A. L. M.

Posner's Compositions Presented Before Music Show Audiences

Outstanding features of the program given at the Grand Central Palace Music Show on Feb. 4 were compositions of Michael Posner, New York composer-violinist. "Stars" and "The Joyful Widower" were cordially received by the large audience. They were charmingly sung by Josephine Forsythe, soprano. Mr. Posner also won distinction through several of his violin compositions to which he gave artistic interpretations. Martha Stuart was the efficient accompanist.

The concert was given under the auspices of Emma Dambmann.

Kurt Schindler Lecturing and Coaching at Witherspoon Studios

On Feb. 9 Kurt Schindler, conductor of the Schola Catorum of New York and prominent in the city's musical life as coach, accompanist and composer, began a course of ten weeks at the Herbert Witherspoon studios. Mr. Schindler is to lecture on song literature and will also do special coaching in song répertoire, including classical songs and also Russian songs, of which latter he has made a specialty.

BALTIMORE REGALED BY KREISLER'S ART

Violinist Scores with Monteux
—Mr. Connell's Recital
—Opera at Lyric

BALTIMORE, MD., Feb. 4.—The fourth concert of the Boston Symphony, Pierre Monteux, conductor, with Fritz Kreisler as soloist, was heard to-night at the Lyric by a highly enthusiastic audience. The famous violinist played the Viotti Twenty-second Concerto and gave to the familiar score a new and vital interest. The applause continued over a long period, bringing the artist to the stage again and again. Pierre Monteux read the B Flat Symphony of d'Indy with profound appreciation, but the audience seemed to accept the work in perfunctory fashion. An overture of Rimsky-Korsakoff, "The Russian Easter," interesting melodically, brought the concert to a close.

The fourteenth Peabody recital was given by Horatio Connell, baritone, with the assistance of Howard R. Thatcher, who was called upon at the eleventh hour to take the place of Ellis Clark Hammann as accompanist. Edna Dunham Willard, soprano, had been scheduled to share the program with Mr. Connell but illness prevented her appearance. The entire burden of the recital rested upon Mr. Connell and the change of accompanist and missing music made it necessary for the baritone to depart slightly from the printed program. However the singer surmounted all the various disappointments that confronted him and with presentations of delightful song material gained the sympathetic attention of the audience. A very clear diction, dignified style, and spirited interpretations were apparent throughout the recital and the insistent call for repetitions and encores gave evidence that Mr. Connell's work carried pleasurable conviction. This concert marked his first local appearance since Mr. Connell has become active as a member of the teaching staff of the Peabody Conservatory. Mr. Thatcher, who assisted at the piano, deserves much praise.

The short season of grand opera at the Lyric this week gave Mary Bryon's

organization, the Manhattan Grand Opera Company, a chance to show its grit, for the company battled against Jack Frost, a lost orchestra and several other minor matters. The storm delayed the arrival of the company, so "Aida" was sung on Friday evening instead of Thursday. The orchestral support for this engagement represented a faithful ten men and piano, this little pick-up aggregation going on without rehearsal reading "Aida," "Lucia" and "Othello" with pluck under the direction of Ugo Barducci. Pilade Sinagra, Giorgio Puliti, Luigi Finni and others represented the principal singers.

Mme. Adele Norwood, soprano, gave an operatic recital in costume at Mt. St. Agnes College, Feb. 6, before an audience of students and invited guests.

F. C. B.

MOZART SOCIETY MUSICALE

Misses Peteler and Silba and Lionel Storr Are the Soloists

The fourth musicale of the New York Mozart Society was given Saturday afternoon, Feb. 7, at the Hotel Astor. The artists were Claire Lillian Peteler, soprano; Muri Silba, pianist; Lionel Storr, basso-cantante, and Charles Gilbert Spross, accompanist.

Mr. Storr opened the program with "Il Lacerato Spirito" from Verdi's "Simon Boccanegra," which he sang with good tone and expression. "In Flanders Fields" was especially fine. Rubinstein's "The Asra," "Jacqueminot" by Eliot, O'Hara's "There Is No Death" and "Yesterday and To-day," by Charles Gilbert Spross, were also well given.

Miss Silba displayed well-developed technique and she plays with admirable expression. A certain tendency to play too rapidly was evident in Chopin's "Fantasie Impromptu" and Moszkowski's "Gitarre."

Miss Peteler was the star of the recital, singing with a pure, clear soprano and excellent dramatic feeling. She gave many encores. Her singing of the aria from Debussy's "L'Enfant Prodigue" was excellent.

L. S.

Esther Dale Appears in Recitals in New England

Esther Dale, soprano, who scored a decided success in her annual recital at Smith College, Northampton, Mass., has appeared in many other concerts during the present winter. She was heard in three recitals under the auspices of the Connecticut Valley Extension course, also in Brattleboro, Vt., Bristol Connecticut College Club, Boston, Mass., and with the Orpheus Club of Springfield, Mass.

CLEVELAND'S FORCES SHOW GREAT STRIDES

Sokoloff Symphony Appears in Guest Series—Friday Musicales, Excellent

CLEVELAND, Feb. 5.—The climax of the season's performance by the Cleveland Orchestra, not yet two years old, was reached in the concert given in the series by visiting orchestras on Tuesday last.

Last year, under the direction of Nikolai Sokoloff, Cleveland began the development of its own orchestra. In its second season it has proved itself worthy to be included in the visiting series and be it said it has borne the comparison with outside orchestras extremely well. At its first appearance the Symphony by César Franck, and the "Sheherazade" Suite of Rimsky-Korsakoff won many plaudits. At its second, with the assistant of Heinrich Gebhard, the Boston pianist, the "Pagan Poem" by Charles Martin Loeffler received a truly remarkable performance, and enthusiasm knew no bounds. Conductor Sokoloff showed confidence and courage in attempting this exceedingly difficult work. His men responded with an enthusiasm that justified his faith in them. The result was an overwhelming success that should carry abroad the fame of the new organization. Concerts have already taken place in Chicago, in Buffalo and in other cities of Ohio, notably at the Oberlin Festival. It is only a matter of time to secure for the orchestra and its gifted conductor, the recognition it deserves from the country at large. Seven pairs given on Thursday evenings and Saturday afternoons, and twelve Sunday afternoon concerts, crowded to the limits of the hall, have formed the purely local series for the season.

The series of Friday morning musicales just ended, which are given in the ballroom of Hotel Statler under the management of Mrs. Hughes and Mrs. Sanders has been one of the most satisfactory in the nine years' history of this brilliant course of concert.

Beginning in November with Rafaelo Diaz, the Metropolitan tenor, assisted by Oliver Denton, pianist, there have been

included in the list of performers such artists as Josef Hofmann, Nina Tarsova, Louise Homer and Alessandro Bonci. Assisting artists have been secured from the Cleveland Symphony Orchestra. Louis Edlin, concert master; Victor de Gomez, first 'cellist, also Stefano, the Italian harpist, and others of equal calibre. The attendance has been all that the ball room could accommodate, and the persistence of the yearly subscribers gives these intimate morning concerts a social atmosphere quite different from the usual concert conditions.

A. B.

DE TREVILLE TO TOUR

Soprano to Make Extended Trip to Canada During Coming Spring

Yvonne de Tréville, the coloratura soprano, will go on an extended concert tour in Canada early in the spring. Madame Tréville's répertoire has long included songs sung in fourteen different languages and since her arrival in America she has added Polish to the linguistic list. In her coming concerts she will be heard in a group of Polish folk songs which she has arranged, and for which she has made English translations. These songs, which were brought to the soprano some time last spring, have never been sung out of their native province.

At the Friday night concert held at the Grand Central Palace during Music Week, Miss de Tréville sang seven operatic arias which were received with much applause. In April, the soprano leaves for Texas where she will give a series of costume song recitals.

Max Jacobs String Quartet Delights Waterbury

WATERBURY, CONN., Feb. 2.—Before the People's Musical Society Marie Condé, soprano, the Max Jacobs String Quartet, and Arturo Gervasi, Italian tenor, gave a concert at Buckingham Hall last evening. Miss Condé scored in a "Sonnambula" aria, and groups of songs by Schindler, Sibella, Rachmaninoff, Laforge and Cadman, while Mr. Gervasi won his hearers in arias from Puccini's "Girl of the Golden West," "The Elixir of Love" and a delightful group of Neapolitan folk-songs. The Max Jacobs Quartet, making its first public appearance since its recent reorganization, played the first movement of the Grieg Quartet, the famous Bach air, and pieces by Dvorak, Albeniz, Desormes, Tchaikovsky, Liadoff, Rimsky-Korsakoff, Victor Herbert and Percy Grainger. Mr. Jacobs and his associates proved themselves a fine ensemble and were heartily applauded.

Boston Symphony Violinist, Otto Roth Receives Tidings from Gericke

Otto Roth, the Boston Symphony violinist, recently received a message from Europe which brought tidings of William Gericke, the famous ex-conductor of the Hub's orchestra. Gericke, now seventy-six years old, is in excellent health, and resides in a suburb of Vienna with Mme. Gericke. A part of last year was spent in Munich, while his daughter attended school, the communication to Mr. Roth states. Apparently the veteran leader has escaped the privations which attended most of the people in famine-stricken Austria.

Louis Kreidler Gives a Recital in Fremont, Ohio

FREMONT, OHIO, Feb. 3.—The Matine Musical Club of Fremont, O., presented Louis Kreidler, the American baritone, in recital last Tuesday evening before a very large audience. Mr. Kreidler fully sustained his reputation. Besides singing several American groups and a French group, he gave a number of Grieg songs in English which proved a great delight. It is a pleasure to hear Mr. Kreidler sing English songs. His recital was one of the most enjoyable ever heard in Fremont. Mrs. Otto Sand of Toledo, O., played sympathetic accompaniments.

Borghild Braastad Features Songs by Chicago Composer

Borghild Braastad, the Norwegian soprano, has been appearing with marked success in the Middle West this season. She has sung a number of times in Chicago, at the Three Arts Club, and has won favor in the songs by William Lester, the gifted Chicago composer. She has also sung in a number of concerts in Illinois, Michigan and Wisconsin, among them a recital at Hancock, Mich., where she was assisted by Merle Trembach, pianist.

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New York

BONCI RECITAL SETS BROOKLYNITES AGOG

Tenor Given Tumultuous Welcome After Long Absence

Brooklyn's Festival Week opened on Monday evening with a stirring recital by the noted Italian tenor, Alessandro Bonci, of the Chicago Opera Association, who on this occasion made his first appearance in recital after an absence from the country of several years. Mr. Bonci's reception by the large audience, which filled to capacity the Opera House of the Academy of Music and stood in rows at the back of the hall, was one of the most remarkable accorded an artist in many seasons. It was in reality an ovation. For several full minutes after the genial-faced tenor made his appearance, he was forced to bow acknowledgment of the tumultuous applause. Mr. Bonci was assisted by Eleanor Brock, soprano, who gave several groups of worthy songs, and won considerable individual applause. She sang delightfully with Mr. Bonci in duets, "A Parigi" from Massenet's "Manon," and Donizetti's "Chiedi all' aura Lusinghiera" from "Elisir d'Amore." In these, the tenor was dramatically superb, and sang with richness and vibrancy of voice truly Italian in its essence.

Mr. Bonci's program was a notable one, in the performance of which he demonstrated his artistic ability to sing in concert as convincingly as in opera. He is endowed with compelling personality, with abundant temperament and with intellectual discrimination. He sang two groups of songs and one aria, the latter from "Martha," displaying to best advantage his rare interpretative powers and beautiful tone. His other numbers included Trimarchi's "Pallide Mammole," infused with such fervor and climatic decision by the singer as to bring prolonged applause; Donizetti's "Quanto e bella" from "Elisir d'Amore," very effectively given; Rossini's "La Promessa," sung with poignant feeling; his "La Gita in Gondola;" Donaud's "Vaghissima Sembianza;" and Gluck's "Oh, del mio dolce ardor." The artist was made to give many encores before his ecstatic audience would consent to leave the hall.

Umberto Martucci accompanied both artists with feeling and style.

The concert was given in aid of the Little Italy Neighborhood Association.

A. T. S.

RUBINSTEIN IN NEW MUSIC

Polish Pianist Gives Manuscript Works at Friends of Music Concert

At once an aesthete and a modernist, Arthur Rubinstein, the Polish pianist, revels in the type of program he gave on Feb. 8 at the Ritz-Carlton before the Society of the Friends of Music. For his first offering Mr. Rubinstein presented the Second Sonata in A Major by Karol Szymanowski, one of his young compatriots. The work, with its avowed Chopinesque colors, offered Mr. Rubinstein the occasion to unravel some technical intricacies, a task for which he is eminently fitted, but beyond this it offered little of pleasure. A more pleasing group was the next, in which "Almeria," from the Suite "Iberia," by Albeniz, was given and two numbers from manuscript of Manuel de Falla, Dance from "El Amor Brujo" and a Spanish Fantasie. Spanish music has in Mr. Rubinstein an appreciative exponent, and Albeniz, as ever, fared well. His two works of de Falla reveal the musical self-possession of this disciple of d'Indy. A novel work by Francis Poulenc, "Mouvements Perpetuels," which bore the sub-titles *Balance*, *Moderé* and *Alerte*, were somewhat fanciful. Ravel's Valses Nobles et Sentimentales, and the final scene of Stravinsky's "Oiseau de Feu" completed the afternoon. An audience of considerable size showed appreciation of Mr. Rubinstein's brilliancy as a pianist, especially choosing to command the Spanish group.

F. G.

Gilberté's Songs Heard This Season on Many Programs



Hallett Gilberté, New York Song Composer

The songs of Hallett Gilberté, the New York composer, have been sung again this season in all parts of the country, both by opera and concert singers of note. At her début recital at Aeolian Hall On Friday, Jan. 30, Mabel Corlew Smith, soprano, sang his "Minuet La Phyllis" on her printed list, and as an encore added his "An Evening Song." Idelle Patterson, the young coloratura soprano, left New York on Feb. 3 for her Southern tour, on which she is to sing four Gilberté songs, "An Evening Song," "Minuet La Phyllis," "Les Deux Roses," and "Come Out in the Sweet Spring Night."

Frances Ingram, contralto of the Metropolitan, has been singing Mr. Gilberté's "An Evening Song" in all her concerts this season, and Florence Macbeth, of the Chicago Opera Association, has been featuring the Gilberté waltz song, "Moonlight-Starlight." Fred Patton, in his recent appearances in Canada, sang "The Devil's Love Song" with success, and Mary Baker, coloratura soprano, has sung "Moonlight-Starlight" on tour with Sousa's Band all over the country this season. Lieut. Sousa arranged the accompaniment for band in brilliant fashion. The song has appeared on all programs as Miss Baker's coloratura offering, and in it she has everywhere been received with much enthusiasm.

Second Warren Concert to Occur Feb. 23

The second of the "ballad concerts" given by Frederic Warren in Aeolian Hall this season will occur on the afternoon of Feb. 23. The artists on this occasion will be Irene Williams, soprano, Mme. Nevada Van Der Veer, contralto; Reed Miller, tenor; Henry Weldon, bass, and Cornelius Van Vliet, cellist. In addition to the arias and songs by the various singers and two groups of solos by Mr. Van Vliet. Mme. Van Der Veer and Mr. Miller will sing the duet from Wolf-Ferrari's "Jewels of the Madonna" and two duets by Mendelssohn. John Warren Erb will be the accompanist.

Evans Lectures in Glasgow

GLASGOW, SCOTLAND, Jan. 16—Edwin Evans, the prominent London critic, and correspondent of MUSICAL AMERICA, recently gave an interesting lecture before the Royal Philosophical Society, on the development of the ballet. Mr. Evans outlined the ballet from its inception down to the performances of the Russian ballet of the present day.

ZANESVILLE, OHIO.—The third concert of the Armco Series was recently given by the Armco Band, Ernest Snell, director, at the Weller Theater. The soloists were Cora Jean Geis, lyric soprano, Ruth Kappis, pianist, and Harriet Rusk, composer-pianist.

LOS ANGELES GREETS VISITING SYMPHONY

Oberhoffer Forces Give Three Concerts—Ellis Club Offer Works by Local Composer

Los ANGELES, CAL., Feb. 3.—The increased interest in orchestral music that has been stirred up in Los Angeles this season has resulted in bringing out large audiences to hear the three concerts of the Minneapolis Orchestra under Emil Oberhoffer. These were under the local management of L. E. Behymer and were given at Trinity Auditorium, although the concert for last Sunday originally was billed for the Shrine Auditorium which burned a month ago.

At the first concert the symphony was the Tchaikovsky Fifth, it being a Tchaikovsky and Wagner program. Harriet McConnell sang an aria from the former's "Joan of Arc." The Wagner numbers were the "Prelude and Love Death" from "Tristan and Isolde" and the "Valkyrie" music from the Ring.

Mr. Oberhoffer made a great impression in the Fifth Symphony and his conducting was all the more interesting because of the quantity of orchestral concerts given here this season. The audience gave recall after recall, a good part of which the conductor passed on to his men. Miss McConnell sang with spirit and with a voice which carried well above the orchestral background. A hearty response was awarded her.

The symphony for the second concert, Tuesday afternoon, was Brahms' Fourth and in the evening Rachmaninoff's Second was given.

The Ellis Club gave its second program of the season at Trinity, Jan. 29 under J. B. Poulin. The main numbers on the program were from the pen of a local composer, whose name is becoming widely known, Frederick Stevenson. His "Omnipotence" and his "American Ace" were given by the club, with organ, piano, cello and harp accompaniment. Mrs. C. Norman Hassler, soprano, was soloist in the former number and gave a group of songs and Harold Procter was soloist in the "Ace."

This last was a new choral arrangement of the baritone solo of the same name. Its first performance was recently given by the Mendelssohn Club of Chicago, and this was its second. The Ellis Club gave it with fine spirit and Procter, recently back from an Eastern concert trip, showed great dramatic perception and a ringing tenor voice. Esther Rhoades, harpist, and Robert Alter, cellist, gave pleasing variety in duets.

Banners to Advertise Hammerstein Memorial

For the first and last time, permission has been granted by the city authorities for a banner to be stretched across Longacre Square. The banner, which will shortly be hung from the

Astor Theater to the opposite corner of Seventh Avenue, is to advertise the Hammerstein Memorial and the concert which will be given at the Metropolitan Opera House on March 30, for the benefit of the memorial. The permit was obtained through the efforts of H. R. Travis of the Fortune Gallo opera organization, who is manager of the Oscar Hammerstein Memorial Association.

NEW YORK TRIO IMPRESSES

Third Program of Ensemble Proves Mettle of Performers

The third subscription recital by the New York Trio was played Saturday evening, Feb. 7, in Aeolian Hall.

The offerings on the altar of chamber music were Schumann's D Minor trio, Op. 63, Haydn's G Major, No. 1, and Smetana's G Minor, Op. 15. The romance of the first, the crispness of the second, the more modern spirit of contrast in the third, were charmingly projected.

The members of the trio, Clarence Adler, pianist, Scipione Guidi, violinist, and Cornelius Van Vliet, cellist, have succeeded in subordinating their individual talents to a well-knit ensemble which plays with much tenderness and refinement. Saturday night's audience expressed its pleasure in long-continued applause, repeatedly recalling the musicians to acknowledge it.

O. T.

Gotthelf Is Guest of Honor at Reception
—Frederick Gunster a Soloist

The Countess Batu gave a reception on Sunday afternoon, Feb. 1, at her New York home for Claude Gotthelf, the gifted American pianist. Frederick Gunster, the New York tenor, was heard in several groups of songs, which he sang charmingly, winning his hearers' favor at once. Mr. Gotthelf played the accompaniment sympathetically. Many persons prominent in musical and social circles were present, among them Anna Case, Anna Fitzsimons, Ethel Barrymore, the Countess Festetics, Mr. and Mrs. James K. Hackett and Andres de Segurola.

Eureka, (Cal.) Chorus Gives "Messiah"

EUREKA, CAL., Feb. 6.—Handel's "Messiah" was given recently by the Humboldt Music Festival Association under the conductorship of Llewellyn B. Cain, at Eureka and Ferndale. The soloists were Stella Sankey Little, Agnes E. Smith and Viola Berg, sopranos; Henrietta Airth and Blanche M. Scoles, contraltos; Ella S. Dungan, mezzo-soprano; David D. Peebles, Clyde P. Finger and Dr. Arthur F. Cooper, tenors, and Robert A. Bugbee and Edgar Stern, basses. Alice Lee Allee was accompanist.

Rosa Raisa to Make Tour

Rosa Raisa will start on her concert tour, under the management of Jules Daiber, on April 1. This dramatic soprano, who has won great success during the Chicago Opera Association's season in New York, will sing in concert in the East and Middle West, and, with Giacomo Rimini, the baritone, who appears with her in concert, will fill festival engagements in Syracuse, N. Y., Spartanburg, S. C., Macon, Ga., and Evanston, Ill.

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"One of the most satisfying artists now to be heard in the concert world."

New York Tribune.

NEWARK'S WEEK-END FULL WITH MUSIC

Lyric Club, Lhévinne, Anna Case and Mr. Salvi Heard in Concerts

NEWARK, N. J., Feb. 9—Friday evening the Lyric Club, Arthur Woodruff, conductor, gave a very fine concert at Proctor's Roof Theater. One of the numbers on the program was Kurt Schindler's "Vasilla, the Fair," based on four Ukrainian folk-songs, the poem written by Mr. Schindler and Deems Taylor. The work made an excellent impression. The soloists were Robert Quaite, tenor, and Mrs. George J. Kirwan, soprano, who sang the incidental solos in McCollins's "Sleeping Beauty." Mr. Quaite's solo groups included four "Italian Vignettes" by Wintter Watts. He was roundly applauded and had to add no less than three encores.

The same evening was the occasion of Joseph Lhévinne's piano recital in the auditorium of the East Orange High School under the auspices of Mrs. William S. Nelson. The bad weather and the condition of the piano (it had not been possible to bring a concert piano

to the building through the heavy snow) must have made Mr. Lhévinne's task particularly difficult. He played Beethoven's Sonata, Op. 81 a, three Rachmaninoff preludes, a Chopin group, and the Schulz-Evler transcription of the "Blue Danube" Waltz by Strauss. The audience, though small, showed keen appreciation of the pianist's art.

Saturday evening brought the fourth of Joseph A. Fuerstman's series of concerts at the Armory. The usual large audience assembled to hear Anna Case, soprano, and Alberto Salvi, harpist. Miss Case must have been suffering from a cold, as her voice lacked its wonted clearness and she labored hard at the high notes. But her engaging stage manner was at its best, and she had to sing six encores. One of these was "Robin, Robin," composed by her accompanist, Charles Gilbert Spross. By the way, Mr. Spross's accompaniments were masterpieces. That the audience appreciated this was apparent in the storm of applause that followed "Robin, Robin."

Mr. Salvi, hailed as a phenomenon, exploited quite a bag of tricks in his handling of the harp. His technique is well developed, and he controls several varieties of touch and of tone color. He made the most of all of them.

P. G.

Samoiloff Arranges Concert for Music Week

On the evening of Feb. 3 Lazar S. Samoiloff, the New York vocal teacher, arranged a concert in the auditorium at the Grand Central Palace. The audience was especially enthusiastic over the singing of Sonia Yergin, who sang an aria from "Forza Del Destino," Mme. Moutini, who sang an Arditi waltz and the Polonaise from "Mignon," Helen Benson, who offered a group of English songs, and Constantin Bouketoff, whose remarkable singing of the Prologue from "Pagliacci," and the Serenade from "Don Juan," by Napravnik, brought forth much applause. Lazar S. Weiner played artistic accompaniments. Mr. Samoiloff was complimented by the chairman of the committee, Mrs. Julian Edwards, for his splendid work in producing such fine artists, and on the fine training which his pupils showed.

NEW TORONTO CHORUS MAKES SPLENDID DEBUT

Eaton Society in Initial Concert with Rappold as Soloist—Other Local Forces Heard

TORONTO, CAN., Feb. 6.—Another Toronto choral organization made its début on Feb. 4, when the Eaton Choral Society, under the direction of H. M. Fletcher, was heard in concert at Massey Hall. The new choir, which contains 100 voices, made a creditable showing at its initial performance. One of the outstanding numbers was Gounod's setting to Tennyson's "Ring Out Wild Bells," which was well delivered. The Negro melody, "Deep River," appealed strongly to the audience. The women were heard to good effect in "The Night Has a

Thousand Eyes" and the men were featured in "Where Are You Going My Pretty Maid?" The assisting artist of the evening was Mme. Marie Rappold, soprano of the Metropolitan Opera House, who was well received, singing in her own delightful manner such songs as "O Moon Upon the Water," Cadman, "A Spirit Flower," Campbell-Tipton, and "Spring Is Here," Dick. She also gave the "Jewel Song" from "Faust" and another group of songs.

The Eaton Choral Society, which is composed of employees of the T. Eaton Co., Ltd., Toronto's largest department store, has extensive plans for the future, and will immediately commence preparations for a musical festival in the Arena in April.

The Victoria College Glee Club and the Ladies' Choral Club gave its first combined concert in Convocation Hall on Jan. 29, when an interesting program was presented under the direction of E. R. Bowles. Due to the large number of men who have returned from overseas, the chorus is larger and stronger than it has been for years. The assisting artists were Joseph Quintelle, harpist, and Ethel Wharton, reader. The hall was well filled. The most serious number was Dudley Buck's "Hymn to Music," which was well given, showing fine phrasing and careful training.

The Academy String Quartet, composed of Luigi von Kunits, Alfred Bruce, George Bruce and Moses Garten, gave its second concert in the academy recital hall before a large and enthusiastic audience. Mozart's sparkling Quartet in B Flat Major was presented with delightful delicacy. Brahms's Piano Quartet in A Major was the *pièce de résistance* of the evening. In this great work Frank S. Welsman played the piano part and contributed greatly toward its successful interpretation. Nellye G. Gill, soprano, sang "The Lorelei," Liszt; "Non so più" from "Figaro," and "A Dream" by Grieg.

W. V. B.

Many Artists to Aid Bazaar of Jewish People's Relief Committee

Mrs. Philip Lewisohn, chairman of the Carnival Bazaar to be given by the Women's Auxiliary of the Jewish People's Relief Committee of America at the 71st Regiment Armory, on Feb. 22 and

23, has appointed Lazar S. Samoiloff, of Carnegie Hall, as acting chairman of the Theater Committee, to arrange concerts to be given in a theater especially built for that purpose. These concerts are to be given on Sunday, Feb. 22, and Monday, Feb. 23, afternoons and evenings, and Mr. Samoiloff has asked many well-known artists to participate. Many artists have already signified their willingness to appear and help this charity. Following is a list of the artists who have already volunteered:

Cecil Arden, contralto, Metropolitan Opera Company; Orrin Bastedo, baritone; Jean Barondess, soprano; Helen Benson, soprano; Constantin Bouketoff, baritone; Alma Clayburgh, soprano; Margaret Crawford, dancer; Rafaelo Diaz, tenor, Metropolitan Opera Company; Walter Golde, artist-accompanist; Philip Gordon, pianist; Mrs. Helmuth, soprano; Hebrew Orphan Asylum Band; Judson House, tenor; International Folk-song Chorus; Max Jacobs, violinist; Kieth's Boys Band; Hans Kronold, cellist; Florence Lamham; Henry Palmer, pianist; Max Pilzer, violinist; John Palmer, pianist; Paul Riemers, tenor; Beryl Rubinstein, pianist; Celia Schiller Trio; Joseph Shilsky, tenor; John Charles Thomas, baritone; Mrs. Arnold Volpe, soprano; Ferdinand Waxman, pianist; Maria Winetzkaya, soprano; Sonia Yergin, soprano, and Lazar S. Weiner, accompanist.

Sascha Jacobsen Stirs New Albany, Ind.

NEW ALBANY, IND., Feb. 4—A large audience gathered at the Kerrigan Theater, Tuesday evening, to welcome Sascha Jacobsen, the violinist, whose fine recital was the third offering given by the music department of the Gable Furniture Company, of which Donald Montfert is the head. Mr. Jacobsen played the Lalo "Symphonie Espagnol" and numbers by Massenet, Kreisler, Dvorak, Beethoven, Auer, Novack and Paganini in a manner that elicited the heartiest applause. He gave numerous encores. Emanuel Balaban was the excellent accompanist.

H. P.

Frederick R. Huber Denies That He Will Go to Rochester, N. Y.

The report published in the Baltimore Sun on Feb. 2, to the effect that Frederick R. Huber, municipal director of music of Baltimore City, would be the director of the conservatory of music founded in Rochester, N. Y., by George Eastman, was denied this week by Mr. Huber, who stated that he had no definite offer from Rochester.

CARLO GALEFFI

WORLD'S FAMOUS BARITONE

"Mr. Galeffi is the best Manfredo vocally and dramatically that the United States has seen."—W. L. Hubbard, Chicago Tribune

NOW SINGING WITH THE CHICAGO OPERA ASSOCIATION

Mr. Galeffi is the best Manfredo vocally and dramatically that the United States has seen, none of the previous portayers of the part, either here or in New York or Boston, approaching him in beauty of voice, manliness of action, and strength of characterization.
—Chicago Tribune, January 10, 1920.

Galeffi as the injured husband was superb, in spite of a role that is almost unsingable.—Chicago Herald-Examiner.

Then there was Galeffi, likewise virile, a beautiful singer and a strikingly handsome artist.—Chicago Journal.

Carlo Galeffi, undoubtedly one of the best baritones I have ever heard, very successfully caught the essence of nobility and sadness of Manfredo.

The sorrowful, heroic character was sincerely presented and sung with rich and glorious tone.—Herman Devries, Chicago American.



Photo © Moffett.

Mme. Lipkowska, Back from Russia, Brings Thrilling Story of Her Escape

Opera Soprano Returns with French Husband who Rescued Her and Her Daughter when Bolsheviks Captured Odessa

MME. LYDIA LIPKOWSKA, the Russian soprano, who was heard six years ago at the Metropolitan Opera House with the Chicago Opera Association, returned on Sunday on the Adriatic, looking the picture of health and accompanied by her husband, Lieut. Pierre Bodin of the French cavalry who, she said, had saved the life of her daughter, Aldenna, and her own from the "Reds" in Odessa in April, 1919. The singer told MUSICAL AMERICA's representative who met her at the boat that her voice was fuller and as clear as it was on her previous visit to America and music-lovers on the liner who heard her sing at the concert in the main dining salon of Friday night more than agreed with the prima donna. Her plans so far, Mme. Lipkowska said, are a concert tour commencing in March and later the "movies" at Los Angeles. When asked if she intended to sing in grand opera she smiled and replied, "Who knows?" From the summer of 1914 to April, 1919 the singer was in Russia and only left her native land when forced to do so by the Bolsheviks, she declares. Her last performance was at the new Lyric Opera House in Paris under the leadership of Signor Polacco formerly of the Metropolitan. She said the enterprise was not a financial success.

She told a romantic story of her first meeting with her present husband in the dead of night at Odessa when he came with some brother officers to tell her that she must leave the city at once, and their wild rush through the city streets to the port and the escape on a steamship to Constantinople.

"I was in Petrograd when the war broke out, singing at the Imperial Opera House, and my daughter, Aldenna, was attending school there," the singer said. "When the Russian armies went to the front the artists at the Opera House, including the dancers, gave performances for the benefit of the widows and orphans and continued to do so until the revolution in 1917. Up to that time living conditions in the capital had been possible. Coal and lighting was scarce and dear but could be obtained."

"The revolutionists did not interfere with people in the streets, but when the Bolsheviks got into power I fled to the Caucasus with my daughter, where we lived in peace until they came into that remote section of Southern Russia. Finally we reached Odessa and remained there until April, 1919, when the Bolsheviks entered at night as we left the port with the troops on a steamer for Constantinople."

Opera In Petrograd

"The Bolsheviks were very free with the money in Petrograd. A very small artist received 10,000 to 12,000 roubles a week and the masses, who knew nothing of music and had never entered a theater in their lives, packed the Opera House at each performance, paying from 500 to 1,500 roubles for their seats. The sufferings of the Russian people under the Bolshevik rule cannot be realized by any one who has not visited the country and seen evidences of their cruelty at first hand."

"I wish my husband to tell you of our escape from Russia because my daughter and I owe our lives to him, as we should have fallen into the hands of the 'Reds' if he had not taken us away."

Lieut. Bodin declared he had done nothing beyond his duty as a soldier of France toward a woman in distress.

"I had heard Mme. Lipkowska singing in Odessa for the widows and orphans of the war, but had never spoken to her until the night we were ordered to leave the Russian port, as the 'Reds' were advancing in strong force and we could do nothing to stop them. I went to Madame's hotel and warned her that she must flee at once and managed to get her out of the city dressed as a peasant woman with the aid of my brother officers. We had such a rush that it was impossible to go outside the city for Aldenna, who was living in a convent."

"After our arrival in Constantinople Madame Lipkowska said she would make



Photo by Central News Service

Lydia Lipkowska and Her Famous Dolls; the Russian Soprano, Who Arrived Sunday Aboard the Adriatic, Posed With Her Caricature Dolls Representing the Various Operatic Roles She Sings

an attempt to get back to Odessa in disguise and rescue her daughter. We purchased a small fishing felucca and six French officers disguised as Russian sailors with myself and the captain and a Black Sea pilot started for Odessa, which we expected would take three days, but instead it was six and our provisions ran out.

"We landed in the port in the night and I and three officers with Madame, who is now my wife, went ashore and managed to reach the convent where we roused the people and got Aldenna safely away on board the felucca. From the Turkish capital we all returned to France together and Madame and I were married in Paris last September."

Mme. Lipkowska's daughter remained in Paris living with a governess.

GIVE UNIQUE SERIES

Russell Arranges "Tableaux Historiques De Musique" at Wanamaker's

New York's "Music Week" was observed in the Wanamaker Auditorium by the daily presentation of a series of "Tableaux Historiques de Musique," arranged by Alexander Russell, illustrating the development of the piano, the art of music and the dance. The first tableau showed the "Boy Mozart" playing the spinet at court. In this impersonation, Jerome Rappaport an eight-year-old boy who has already given an Aeolian Hall recital, played Mozart's first sonata and a Bach number.

The second tableau showed the interior of Jenny Lind's music room. The piano used in this setting was the identical instrument made for the famous soprano by Chickering and Sons. Lois Bennett as Jenny Lind, charmed the audience with her fresh soprano voice and picturesque loveliness. She sang some French folk-songs and also a group of songs by modern composers.

The third tableau showed the interior of a modern music room, the principle feature of which was a Chickering Amico grand piano. A reproduction of Margaret Volavy's recording of the Grieg

Concerto, with the orchestral part arranged for the organ, was received with applause. Lindley Lenton and Beatrice Squire, in addition to dances conforming with the periods represented in the first two tableaux, danced an arrangement of their own to the "Gringo Tango" from Eastwood Lane's "Five American Dances," which was encored at each performance. In piano solos and accompaniments, Claire Rivers displayed fine musicianship.

Arthur Hyde Seriously Ill

Arthur Hyde, organist and choirmaster of St. Bartholomew's Church, New York, is ill with double-pneumonia in a New York Hospital. It was learned as MUSICAL AMERICA went to press that his condition was serious.

Alexander Bloch Scores

At a recent Sunday night concert given at the Temple Emanu-El, under the auspices of the Young People's Guild of the temple, Alexander Bloch, the New York violinist, won a well deserved success. He was heartily received in his various numbers, and especially in a "Hebrew Legend" by Israel Joseph, the young New York composer, who died last winter in the influenza epidemic. This admirable work made a deep impression as played by Mr. Bloch. Mrs. Bloch played the accompaniments excellently.

Destinn to Return to Europe Earlier Than She Planned

Emma Destinn will return to Czechoslovakia about the middle of March and will give two concerts in London en route. Mme. Destinn had planned originally to remain in America during the summer, but her health has not been good and her physicians have advised her to rest. She will return to New York early in the Fall to sing at the Metropolitan until Jan. 1.

Merwin Howe, Pianist, in Recital

Merwin Howe, a young pianist, was heard in recital at Aeolian Hall last Saturday afternoon. Schumann's C Major

Fantasie was his main offering, and works by Scriabine, Oldberg and Chopin made up the rest of the program. The music of Schumann Mr. Howe played with pleasing tonal quality, a certain musical feeling and some sense of the character and content of the work. He was hampered occasionally by technical deficiencies, and was likewise guilty of more false notes than indulgence can charitably overlook.

H. F. P.

Gray-Lhèvinnes in Chehalis, Wash.

CHEHALIS, WASH., Feb. 2.—On Jan. 29 the Gray-Lhèvinnes appeared here for the Chehalis Choral Society and had a well-merited success. Mischa Lhèvinne scored especially in his performances of several Chopin études. The Choral Society had planned to have the late Maud Powell appear here in March, but has now arranged for a Gray-Lhèvinne concert on Mar. 23 instead.

Demand for Tickets Causes Postponement of Olga Carrara's Recital

Owing to an extraordinary demand for tickets the New York recital of Olga Carrara, the Italian soprano, scheduled for Tuesday evening, Feb. 10, at Aeolian Hall, has been postponed to the evening of Mar. 1 at Carnegie Hall. The recital is to be given under the management of the Music League of America.

Excerpts from Letters

of

DISTINGUISHED OPERA SINGERS

Who Are Using

GILBERTÉ SONGS

"Your splendid song, 'Come Out in the Sweet Spring Night,' is a big success. I have always to sing it twice and often three times before I can go on with my next song. It is an especially brilliant song and one of the most successful ones I have ever sung by an American composer and assure you I shall feature it at all my festival concert and recital appearances."



ORVILLE HARROLD,
Metropolitan Opera Co.

"I have been using your 'Two Roses' with great success and have made what is considered by the Edison people a remarkable record of this song. Please write me another song equal to that."

CAROLINA LAZZARI,
Contralto, Metropolitan Opera Co.

"I am using your beautiful 'Evening Song' on the programmes of thirty-one concerts, always with great success."

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Metropolitan Opera Co.

"Your 'Moonlight-Starlight' is one of the most beautiful waltz songs I have ever heard. I have had great pleasure in singing it and it has never failed to call forth special comment. It has already proven its worth and popularity from the fact that the Columbia Company have requested me to make a record of it."

FLORENCE MACBETH,
Chicago Opera Association.

"Your 'Two Roses' is a delightful song. I sing it at all my concerts with the greatest success. It never fails to delight my audiences."

MARIE RAPPOLD,
Metropolitan Opera Co.

"You don't know how glad I am to have 'Minuet La Phyllis' to use on my programs. I have no song that I enjoy singing more. It is delightful and I am very grateful to you for sending it to me."

ESTELLE WENTWORTH,
Boston Opera Co.

"The 'Devil's Love Song' I have already used a number of times with great success. I cannot find words to express admiration for this song. I consider it the finest I have had in my repertoire in years and shall continue to use it on all my concert and recital programmes."

MORTON ADKINS,
Society of American Singers.

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MASON CITY, IA.—Elizabeth Muse, a graduate of the Northwestern University's conservatory, christened the ship *Mason City* at Wilmington, Del., recently.

* * *

CHICAGO, ILL.—The Chicago Woman's Musical Club gave an artists' program Feb. 3 at Recital Hall at which a program by both regular and junior members was given.

* * *

PORLAND, ORE.—At the annual Jackson Day banquet of the Jackson Club of Oregon, an excellent program was given. Mrs. J. Curtis Simmons was soloist, accompanied by Mayme Helen Flynn.

* * *

LANCASTER, PA.—A program of "winter" music was given at the working musicale of the Musical Art Society, Jan. 28. A paper on the compositions on this theme was read by Anna Skramusky.

* * *

PORLAND, ORE.—A large and representative audience attended the concert given before the MacDowell Club at the Multnomah Hotel recently. The program was under the direction of Charles Dierke.

* * *

CHICAGO, ILL.—The Chicago Artists' Association gave its first annual exhibit of paintings and art works at Recital Hall, Fine Arts Building, Feb. 3, a musical and ballet program being also featured.

* * *

TOWANDA, PA.—The first of a series of concerts under local management was given last evening in the Keystone Opera House, by Myra Lowe, contralto. Miss Lowe was assisted by Elizabeth Mabie, violinist, and Carol Sweely, pianist.

* * *

NEWARK, N. J.—The Creatore Opera Company gave a performance of "Cavalleria" and "Pagliacci" before a moderately large audience at the Broad Street Theater on Feb. 1. Joseph A. Fuerstman was the local manager.

* * *

ALBANY, N. Y.—The Royal Welsh Concert Company, with Risca Williams, baritone and composer, gave an entertainment at the Sixth Reformed Church. Among the soloists were Mr. Williams, Ben Davis, tenor; Genevieve Andrews, pianist.

* * *

CHARLOTTESVILLE, VA.—Ernest H. Cosby, organist of All Saints and Holy Trinity Churches, Richmond, Va., gave a recital in Cabell Hall, University of Virginia, on Sunday, Feb. 1. Mr. Cosby's playing was heartily applauded by the large audience.

* * *

TORONTO, CANADA.—At the close of the concert of the National Chorus on Jan. 22, Dr. Albert Ham was presented with a portrait of himself by Owen Staples. The artist has painted Dr. Ham seated at the organ of St. James Cathedral, where he is organist.

* * *

LA GRANDE, ORE.—The La Grande Community Chorus, composed of forty voices, gave the cantata "Ruth," recently, in the Arcade Theater, under the direction of L. D. Edwards. In the leading parts were Mrs. R. J. Cotner, Mrs. T. R. Maxwell and Paul Knautz.

* * *

BROOKLYN, N. Y.—Warren Gehrken, organist, assisted by Edgar H. Sittig, cellist, gave a recital in St. Luke's church on Feb. 4. In his finely chosen program he gave much pleasure by his interpretations. Mr. Sittig gave numbers by Mozart, Mattheson and Cyril Scott.

* * *

ALBANY, N. Y.—The Knights of Columbus choir gave a sacred concert under the direction of Dr. M. P. Flattery. John J. Fogarty, tenor, sang "Pater Noster," written by Dr. Flattery for the event. Other soloists were Thomas E. O'Connor, Joseph L. Feeney and James H. Hannan.

* * *

CHATTANOOGA, TENN.—The newly organized Chattanooga Male Chorus recently gave its first concert under the conductorship of Albert Gray. The assisting soloists were Richard Park,

baritone, and Mrs. Lemelin, the latter featuring a group of children's songs of her own composition.

* * *

CHICAGO, ILL.—The Musicians' Club gave its 49th recital at Recital Hall, Fine Arts Building, Feb. 2, and the program was presented by Ebba Sundstrom, violinist; Jane MacConnell, soprano; Florence M. Schubert, pianist; Louise Hattstaedt Winter, soprano, and Ruth Bradley, accompanist.

* * *

TORONTO, CAN.—Viggo Kihl of the faculty of the Toronto Conservatory of Music has been engaged by the newly founded London Institute of Musical Art to give ten piano recitals in that city. Bertha Taylor has been appointed soprano soloist of West Presbyterian Church. She is a pupil of James Quarrington.

* * *

BRIDGEPORT, CONN.—The concert given at the Stratfield Jan. 16, for the benefit of the Salvation Army, was well attended. The program was under direction of Florence Trask of Boston; the artists being E. Rhey Garrison, pianist; Bertha Taft, reader; Mrs. Jessie Pearl Drew, soprano, and Robert Wynne Jones, tenor.

E. B.

* * *

ALBANY, N. Y.—The Albany Music Teachers' Association presented a program recently at the studio of Ermina Perry, president of the association. Solos were given by Mrs. Louis Reynolds, contralto; Elizabeth Kleist, pianist, and Mrs. Frederick B. Hailes, soprano. Pauline Davis gave a talk on Music in New York City.

* * *

BARTLESVILLE, OKLA.—An impressive monthly vesper service was given at the First Presbyterian Church of this city when "The Story of Christmas" by Alexander-Matthews was given. The success of these services are due in great part to Mrs. Carl E. Webber, organist and director, who also gave organ works by Handel, Batiste, and others.

* * *

KANSAS CITY, MO.—The Community Chorus, under John R. Jones, gave a concert and "sing" in Convention Hall, Feb. 2, to a large audience. Mrs. Allen Taylor's voice was heard to good advantage in the "Inflammatus" from Rossini's "Stabat Mater." Allen Hinckley has begun rehearsals on Verdi's "Requiem" with the Conservatory Chorus.

* * *

PORLAND, ORE.—The three-day mid-winter program offered by the Schumann Society ended recently. The following took part: Lilla Jewell, Mary Stevens Mastin, Edith Barber, Thora Bruce, Sylvia Peacher, Virgil Edwin Isham and Roy Marion Wheeler, Theodore Hanson, tenor, Lester Pander and Gertrude Earl.

* * *

LAWRENCE, KAN.—A recital was given by students of the music department of the University of Kansas on Jan. 20. Those who appeared were Mable McNary, Helen Haskin, Richard Malaby, Alexander Gatewood, Harold Hays, Elizabeth O'Brien, Blanche Potts, Helen Potter, Helen Weed, Joanna Gleed, Laura Jackson and Dorothy Kelper.

* * *

TORONTO, CAN.—Mme. de Munch, dramatic soprano, recently from Belgium, sang at the meeting of the Women's Art Association on Feb. 4. The other artists were D. Alton McLaughlin, pianist, and W. G. Self, tenor. An interesting program was given at the Conservatory of Music on Feb. 4, when the gifted sisters, Olive Brush, pianist, and Marjorie Brush, soprano, gave a varied program.

* * *

PORLAND, ORE.—Mrs. Landry, Mrs. Lillian Jeffreys Petri, Lucean E. Becker and Martha B. Reynolds, members of the Monday Musical Club, are assisting the public school committee in presenting two important subjects to mothers and pupils. These are the importance of musical education and credits for music in the schools, thus putting music on an equal footing with other subjects.

CINCINNATI, O.—The Organ Club of the Conservatory of Music, founded by Will R. Reeves early in the season, gave its second recital Jan. 28. A paper discussing Bach was read by Lena Pardue and illustrations of this master's compositions were given by Margaret Hudson, Lucy Sellers, Elizabeth Fehr, Helen Van Ende, Mary Louise Gale, Mildred Carpenter and Jeannette Eidson.

* * *

PORLAND, ORE.—The Oregon Agricultural College Madrigal Club, directed by Mrs. Genevieve Baum Gaskins, assisted by Ruth Rondeau, organist, Isabelle Steele, violinist, and Arthur R. Kirkham, baritone, recently presented an American Indian cantata, "The Mound Builders," by Paul Bliss. It was given for the benefit of the Red Cross and the O. A. C. delegates to the student volunteer convention at Des Moines, Ia.

* * *

WATERTOWN, N. Y.—Pupils of Ella S. Robinson, pianist, of this city were heard in recital on Jan. 29 at the home of Mrs. Mary S. Treadwell, assisted by Irene Gallecziez, mezzo soprano. The performers included John H. Treadwell, Margaret Murray, Frances Smith, Louise Meeker, Kathryn Bangert, Helen Hanson, Seymour Pitcher, Nat Wardwell, Katherine Stebbins, Cherry Solar, Frances Stevens, Marion L. Howland, and Kathryn Burns. They all played admirably.

* * *

SAVANNAH, GA.—Piano pupils of Kathleen Keating gave a recital recently at her studio. An attractive program was given by Edith Gnann, Annie Lizzie Roberts, Mary Waring, Newton Manucy, Elizabeth Brooks, Josie Futrelle, Eleanor Kennedy, Helen Merino, Dorothy Mason, Eva Groover, Dorothy Manning, Christine Thesmar, Constance Howard, Catherine Meldrim, Elizabeth Rogers, Nell Brooks, Susie Norwood, Gertrude Ligon, Winifred Brooks, Doretta Opper and Hattie May Neville.

* * *

SAVANNAH, GA.—The sixth anniversary of the Thursday Morning Club proved an enjoyable affair, taking place at the home of the president, Eugenia M. Johnston. The members taking part in the program were Mrs. Palmer Axson, Mrs. R. J. Gilchrist, Mrs. J. L. Jackson, Ellen Johnson, Mrs. W. A. Artley, Mrs. J. de Bruyn Kops, Mrs. W. H. Myers, Mrs. Richard Lester. As guests, Mrs. Sidney McCandless, Jr., and Mrs. H. A. Thompson contributed numbers. Mrs. Edward Frost, historian of the club, read a sketch.

* * *

TOLEDO, O.—Feb. 3—The Choral Society, Mrs. Mary Willing Megley, conductor, gave the first of three concerts planned for the present season, presenting Handel's "Messiah," Jan. 27. The Society is an outgrowth of the Oratorio Society and was reorganized this year. Mrs. Charles Lackens, soprano, Mrs. Arthur Brandon, contralto, Clarence E. Ball, tenor, and Fred Newell Morris, bass, sang the solo parts efficiently. Mrs. Megley showed herself able in the handling of the chorus and the string orchestra.

* * *

SAVANNAH, GA.—The musical annual tea of the Huntingdon Club took place Jan. 23. Mrs. Justin Lowe Jackson was in charge of the program which was given by Mrs. W. A. Artley, Mrs. W. H. Myers, Mrs. J. D. Hopkins, Mrs. H. A. Thompson, Mrs. Richard Lester, Ellen Johnson and Mrs. Jackson. Another delightful musical event was the Musical Tea at the home of Mrs. A. B. Hull, at which an attractive program was given by Mrs. Andrew Aprea, soprano; Mrs. Frank Spencer, contralto; Leon Chassey, violinist; Evelyn Reed, pianist; W. T. Dakin, baritone.

* * *

LINCOLN, NEB.—The University Chorus, conducted by Mrs. Carrie B. Raymond, gave an effective performance of the "Messiah" at the Thursday morning convocation. The Chorus was assisted by Margaret Perry, soprano; Mrs. Maud Fender Gutzmer, contralto, and C. Movious, basso. The Musical Art Club held its annual Guest evening at the home of Mr. and Mrs. E. Cline on Monday evening, when an unusually attractive program was given by Maud Fender Gutzmer, contralto; Lenore Burkett, soprano, and Carl Beutel, pianist.

* * *

BURLINGTON, VT.—Pupils of Mr. and Mrs. George Wilder were heard in recital recently. A program devoted to numbers on the piano, violin and flute was presented by Dorothy Lamson, Florence Patch, Arthur Dorey, Blanche Z. Barnes, Josephine M. Sargent, Kenneth Christie, Marion Follansbee, Mrs. Howard Perce, Mrs. H. Skeels, Grace Stannard, Irene O'Brien, Thelma C. Kidder, Clara Kidder,

Lucile Shea, Marjorie Towne, Marjorie M. Lavoie, Rosella Villemaire, Kathleen V. Day, James S. Bennet, Rose I. McCarty, Marshall Mower, Winifred L. Patterson and Albert Adams Proctor.

* * *

LINCOLN, NEB.—No better singing has been heard here for some time than that done by the High School Chorus of more than 400 members at the Orpheon concert in the High School Auditorium, on Jan. 23. The chorus was directed by Supervisor H. O. Ferguson. Marcelle Bouzon gave the first of a series of musicals at the home of Frank H. Woods, recently. Mrs. Garritsen played the accompaniments. Mariel Jones, accompanied by Mrs. Will Owen Jones at the second piano, played the MacDowell Concerto in A minor, at the most recent convocation of the State University.

* * *

BRIDGEPORT.—The Sunday evening concerts being given at the Black Rock Country Club are being received with much enthusiasm. On Jan. 18 a program was given by Mrs. F. B. Granniss, dramatic soprano, and the Beethoven trio, augmented by August Berger, violinist. Community singing was also a feature, led by Mrs. Granniss, who is leader-organizer of the Women's Liberty Chorus. Last evening J. Stebbins Clyne, baritone, and Arthur Levasseur, tenor, were soloists. The Beethoven trio, E. Rhey Garrison, pianist; David Green spun, violinist, and John Patuzzi, cellist, also played.

* * *

TORONTO, CAN.—At the first open meeting of the Stevenson Studio Club at the Toronto Conservatory a delightful program was offered by Mrs. O. E. Ziegler, Mrs. C. M. Smith, the Misses Nicholson, Grace Secord, Beatrice R. Bush, Muriel Stark, Esther Jarvis, Gertrude Brown, Elma Harris, E. Witherspoon and C. M. Dengate. Emily Baker gave two piano solos. Elma Ferguson was accompanist. At a recital at the Toronto Conservatory of Music on Jan. 30, Beethoven's Trio in B Flat, Op. 97, was read by Mabel B. Will, piano, Frank E. Blackford, violin, and Leo. Smith, cello. Alma B. Allen was pianist, M. Helene Hall, violinist.

* * *

LINCOLN, NEB.—Mu Phi Epsilon, Mu Gamma Chapter, gave a corridor recital at the University School of Music recently, featuring the compositions of three Nebraska composers, Thurlow Lieurance, J. A. Parks, and Howard Kirkpatrick. The soloists were Merle Carr, Grace Mattison Bell, Margaret Perry and Homer Compton. The MacDowell Club, at its last two study meetings, gave programs of Russian music and Scandinavian music. At the Russian music program, folk-songs were sung by Lillian Gaede, in Russian costume. Miss Gaede is the daughter of a missionary who has recently returned from Russia. The Student Division of the Matinee Musicale gave its annual program of American music recently at the Temple Theater.

2nd

Frederic Warren

Ballad Concert

Monday Aft., Feb. 23d, at 3 o'clock

AEOLIAN HALL

Mme. NEVADA VAN DER VEER
Miss IRENE WILLIAMS
Mr. REED MILLER
Mr. HENRY WELDON
(Royal Opera, Brussels, etc.)
Mr. CORNELIUS VAN VLIET

At the Piano

Mr. JOHN WARREN ERB

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Parquet, \$2.20, \$1.65 and \$1.10
Balcony, \$1.10 and 55¢

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MUSIC SCHOOLS and STUDIOS of N.Y.

mong recent engagements of Klipsky pupils are the following: Betsy Shepherd, for a concert in Washington, Pa., May 6; Ruth Pearcy, engaged as contralto soloist at the Clinton Avenue Congregational Church, Brooklyn, N. Y. Mrs. Ruth Lloyd King sang successfully at a musicale at the Ritz-Carlton given by Mr. and Mrs. Harry Potter of Philadelphia. She was at the Swarthmore Woman's Club at the Matinée Musicale Club. She also engaged for a concert in March by the Philharmonic Orchestra of Hartford, Conn. Cora Cook sang success at concerts in Catskill, New York, Mount Vernon, N. Y., and Long Beach, N. J. Sudwarth Frasier, Irene Morgan and Helen Davis been re-engaged for the Rivoli Theater. Mrs. A. C. Thom sang at a concert of the Lutheran Education Society in New York, Jan. 29. Pupils of the Klibansky Studio gave a successful concert in Mount Kisco, N. Y., 27, when Elsie Duffield, Ethelyne Gan, Joseph Phillips sang, accompanied by Alice Clausen. Another recital by Klibansky pupils was given at Wanamaker Auditorium on Jan. 24. Cora Cook and Sudwarth Frasier heartily applauded.

A large audience was attracted to the hall in which Mae D. Miller the New York vocal teacher presented several of her artist-pupils in her Carnegie Hall on the evening of Jan. 31. Of Nutting, Spross, McFayden, Zucca, Vorhees, Rogers, Tosti, Trebarne, Russell, Glover, Bachelder, Wood, Hilliam, Bond, Camp, Tipton, Kurstemer, Willeby, Bark and Woodman were given artistic interpretation.

The soloists who were cordially received, their singing reflecting credit upon Mrs. Miller, were Bohland, Balbina Crowley, Russ Van Winkle, Ruth Wagner, Baplanza, Edna Hunsicker and Kathleen Gallagher. Gladys Brady sustained the singers admirably with sterling accompaniments.

The activities of prominent artists in the Herbert Witherspoon studios again been conspicuous this season. Mabel Garrison has been engaged for more seasons at the Metropolitan. At the first concert of the season of the Schola Cantorum at Carnegie Hall, New York, four of the five soloists Witherspoon artists, Florence Lee, Mable Garrison, Merle Alcock and Bert Murphy. These four splendid singers are also engaged for the Cincinnati May Festival, while Miss Hinkle, Rumsey, contralto, who recently made her New York recital début and Murphy are booked for the famed Mendelssohn Choir in Toronto. Lucy has just returned from a tour of five concerts and is soon to appear soloist with the New York Symphony of New York. Mary Kent, contralto, is engaged for the spring tour of the Grand Opera Co. and John Quine, one is booked as one of the soloists in the Springfield and Worcester festivals.

Feb. 14 Mr. Witherspoon is presenting his studios a program of P. A. deli's songs to be sung by some of his pupils with Mr. Tirindelli at the. On the following Saturday afternoon Mr. Witherspoon will himself give a concert for his students. He will again be guest teacher at the special Summer Session of the Chicago Musical College June 27 to Aug. 1.

Emilie Bloch, New York pianist and teacher, gave a recital by her pupils at her studio on Sunday, Feb. 1. Five young girls were heard, Cornelia Ernst, Elizabeth, Virginia MacAvoy, Marie Spiel and Rosa Zivelli. Their performances did Mrs. Bloch great credit.

The concert of the Chromatic Club of Buffalo at Twentieth Century Hall in January, Catherine F. Lautz, soprano, a pupil of Alberto Bimboni, made her debut. Miss Lautz made a fine impression in a group of French songs by Paulin and Chaminade, and received with enthusiasm. She was joined by Lucille Johnson, harpist,

who also appeared as soloist in Salzedo's "Variations on a Theme in Ancient Style," and shorter pieces by Grandjany, Salzedo, Bache and Fauré.

* * *

Mme. Alice Baroni, New York coloratura soprano, gave a studio tea in her studio on last Monday afternoon in honor of Miss Cunard of Montreal. The guests were entertained by Torcom Beazian, leading baritone of the New Orleans Grand Opera Company, and Robert Armour, tenor soloist of St. John's Cathedral of the Divine.

Mildred Wellerson, 9 Year Old 'Cellist Will Give a Recital



Nine-Year-Old Mildred Wellerson, Who Is Pronounced a 'Cello Prodigy by Eminent Musicians

A nine-year-old 'cello prodigy, Mildred Wellerson, is to be introduced in a New York recital on the evening of March 22 at Aeolian Hall. This will mark the first pretentious appearance of this child, who has been heralded as a "genius" by such musicians as Pablo Casals, Leopold Stokowski, Elena Gerhardt, Leo Schultz, Hans Kindler, Arnold Volpe, Modest Altschuler, Cornelius Van Vliet and many others.

At the age of four Mildred played a sonata by Romberg and several other solos from memory. At six her répertoire included such works as the Marcello and Corelli sonatas, the Goltermann and Romberg concertos and other standard compositions, and at seven years of age she won her first success in a recital at Carnegie Hall, New York, emphasizing her gifts in a later appearance in May, 1918.

Her study has been carefully guided by her mother, a 'cellist and pupil of the celebrated Professor Julius Klengel of the Royal Conservatory, Leipzig, and her father, a well-known pianist and teacher of New York. An outstanding feature of Miss Mildred's program will be a "Lullaby," still in manuscript, composed by herself. Other works of wide range and interest will include Marcello's Sonata, Tchaikovsky's Variation on a Theme Rococo, de Swert's Second Concerto, and a group by Skolnik, Kreisler and Popper.

Maggie Teyte in Her Only New York Recital This Season, Feb. 16

Maggie Teyte, the English soprano, will be heard in but a single New York recital this season at Carnegie Hall on the afternoon of Feb. 16. Her success last summer and fall in the London production of "Monsieur Beaucaire" extended so late into the beginning of our musical season that when Miss Teyte was finally able to reach America, numerous engagements which had been booked as far back as last season had to be cancelled. For her program Miss Teyte has selected a notable group of Debussy

songs. Besides groups of old and modern French writers, Miss Teyte has included a composition by Szymanowski. Miss Teyte is making short tours both before and after her New York recital, including an appearance with the Philadelphia Orchestra. Her time in America her return to England in March must be adhered to owing to concert appearances is very short, as her original plans for she is to fill abroad.

Emily Gresser Will Have Harold Bauer's Aid at Her Recital

When Emily Gresser, the gifted young American violinist, gives her New York recital at Aeolian Hall this season on Thursday evening, Feb. 26. She will have the assistance of the distinguished pianist, Harold Bauer, who will perform with her Franck's Sonata. Miss Gresser's solo offerings include Bach's E Major Concerto, with accompaniment of string quartet and piano, the Vitali Chaconne, with a new piano accompaniment by Rosario Scarlero, still in manuscript, a Mozart-Franko "Pantomime" and a Brahms-Joachim Hungarian Dance. A novelty is a manuscript "Danze Napoletane" by Scalero, which will have its first performance on this occasion. Maurice Eisner will be the accompanist for Miss Gresser.

Agnes Delorme, Niessen-Stone Artist, Receives Operatic Offers

Agnes Delorme, soprano, an artist-pupil of Mme. Niessen-Stone, who recently scored an emphatic success with the New Orleans Opera Company, was offered a ten weeks' contract for leading dramatic rôles with the Creatore Opera Co. immediately upon her return from the South upon the discontinuation of the New Orleans company's season. Last week Miss Delorme received a telegram from Fortune Gallo, asking her to join his San Carlo Company at once in San Francisco also for a ten-weeks' contract. She was unable to accept as she had already signed with the Creatore company.

Bimboni Pupils in Hotel Astor Concert

Three pupils of Alberto Bimboni were heard at a concert at the Hotel Astor, New York, on Jan. 16, given by the "New Yorkers." Martha Dreir, soprano, scored in "Caro mio ben," Dvorak's "Songs My Mother Taught Me," and Ruckauf's "Love's Call." She also sang songs by Wekerlin and Bemberg. In Rachmaninoff's "O, Thou Billow Harvest Field" Alice Pate, contralto, was at her best, delivering also the "Voce di donna" aria from "Gioconda," and songs by Kriens and Kramer with artistry. Pasquale Gambardella, tenor, had a fine success in an aria from Verdi's almost forgotten opera, "Luisa Miller," and in the Tuscan song "Fior di Mortella" by Pieraccini. Maestro Bimboni played the accompaniments artistically for the three singers. Following the concert he was taken ill with pneumonia and was confined to his bed until Feb. 1. He is now recuperating.

Oberhoffer and His Symphony Conquer El Paso Audience

EL PASO, TEX., Jan. 30.—At Liberty Hall the Minneapolis Symphony, Emil Oberhoffer, conductor, gave an admirable concert on Tuesday evening, Jan. 27, with Harriet McConnell, contralto, as soloist. Miss McConnell delivered the "O don Fatale" from Verdi's "Don Carlos" with vocal beauty and achieved a big climax in it. Mr. Oberhoffer gave excellent performances of Brahms's Fourth Symphony, Debussy's "L'Après-midi d'une Faune," Glière's "The Sirens" and the "Entrance of the Gods" and the "Ride of the Valkyries" from Wagner's "Walküre."

Elsie Rockwell Sings for Scottish Society in Worcester

WORCESTER, MASS., Feb. 7.—Elsie Rockwell, soprano, won a decided success in concert Jan. 23, when she sang for the Scottish Society. Mrs. Rockwell, who has filled a number of important engagements during the past few months, is soprano soloist of the Unitarian Church, Montclair, N. J. She has been coaching this season under John W. Nichols, the New York vocal teacher.

Raymond Wilson Appears Before Club in Warren, Pa.

Raymond Wilson, young American pianist, appeared recently before the Philomel Club at Warren, Pa. A large audience was in attendance and Mr. Wilson presented a program interesting in content. On Mar. 4 the pianist will give a New York recital at Aeolian Hall.

"OPTIMISTS" GIVE CONCERT

New Compositions of Gustav Saenger Are a Feature of Excellent Program

The Society of American Music Optimists gave another concert on Saturday afternoon, Feb. 1, at the Chalf Auditorium, New York, before an audience obviously interested in the proceedings. The program was begun by Irene Lesanier, contralto, who sang La Forge's "Before the Crucifix," and Lieurance's "Indian Love Song," followed by Renée Schieber, soprano, in a group in which she had great success.

A feature of the afternoon was the presentation of a number of new songs and violin compositions by Gustav Saenger, widely known in New York as composer, music editor and conductor. Rea Suskind, mezzo soprano, sang Mr. Saenger's "A Memory" and "Marie," and Alberto Bachmann, the French violinist, played excellently Mr. Saenger's "Sunset at Neponset," Improvisation and "Caprice Espagnole." The composer accompanied the violin works and was made part recipient of the applause with Mr. Bachmann. Both songs and violin pieces proved to be very interesting, the work of a serious and well-equipped musician. Grace Nott, soprano, was also heard in songs by Beach, Crist and Seiler. During the afternoon an excellent address was made by Mayer C. Goldman, well-known New York attorney.

Passed Away

Vladimir Resnikoff

Vladimir Resnikoff, the blind Russian baritone, died of pneumonia at the Presbyterian Hospital, New York City, on Feb. 5, after an illness of only a few days.

Mr. Resnikoff, who was in his thirtieth year, had been blind since the age of about four years. He came to the United States about fifteen years ago. His musical ability as well as his voice, which at that time was thought to be a tenor, attracted the attention of Rose Pastor Stokes who secured him a hearing before Caruso. The tenor was much impressed with the boy's ability and was instrumental in bringing him under the notice of prominent musical people. He studied singing with Francis Rogers and Dr. Floyd S. Muckey, and coached with Bruno Huhn and Dr. Oscar E. Schminke, who acted as his accompanist for several years.

His first recital, given at Aeolian Hall in April, 1917, was under the patronage of many of the foremost musical and social personages of New York. He also made numerous phonographic records, especially of Russian folk-songs, of which he was regarded as one of the best exponents. His last public appearance was made in a concert at the Manhattan Opera House on Jan. 18. The body was sent to New Haven, Conn., for burial.

Mr. Resnikoff had a very magnetic personality. He was very idealistic and intuitive, having the typical Russo-Jewish temperament.

August Spanuth

August Spanuth, formerly music critic of the New York *Staats-Zeitung*, died recently at Zurich, Switzerland. News to this effect was received on Tuesday by MUSICAL AMERICA from Hugo Heermann, in a letter dated Jan. 22. Spanuth was widely known in America as a pianist, critic and teacher. He was connected with the *Staats-Zeitung* for seven years, returning to Berlin early in 1906.

He was a teacher at the Stern Conservatory and editor of the *Signale für die Musikalische Welt* at Berlin since 1907. He was the author of numerous pedagogical works, published by many American and European publishers. He translated Caruso's "How to Sing" into German in 1914. He was born at Brinkum, Hanover, in 1857, received his education in Bremen and pursued his musical studies in Frankfort under Heymann and Raff at the Hoch Conservatory.

Mrs. Isadore King

TORONTO, Feb. 4.—Mrs. Isadore King died suddenly at St. John's Hospital yesterday of heart failure. The deceased was well known in Canada as a vocalist. Mrs. King was connected with the choir at the Holy Blossom Synagogue and was well known in Toronto as the possessor of an unusually fine soprano voice. Mrs. King was only twenty-seven years of age and had been married only a year or so.

W. J. B.

FRENCH COMPOSERS WIN DECORATIONS

Ravel, Dukas and Charpentier
Are Honored—Old Works
at Trianon-Lyrique

PARIS, Jan. 22.—Maurice Ravel has just been made a Chevalier of the Legion of Honor. Paul Dukas and Gustave Charpentier have been elected members of the Académie des Beaux-Arts of Belgium.

While the Opéra was closed on account of the strike, the Trianon-Lyrique continued to give its excellent performances. Among these were the revival of works by two of the prominent composers of *opéra-comique* of the eighteenth century, "Le Soldat Magicien" of Philidor and "Les Visitandines" of Devienne. The former was by far the better. Certain numbers are worthy of any of the great masters and, as one critic points out, although Mozart was only four years old when it was composed, there are passages which might have been given to Zerlina or Papagena in the operas of the eminent Austrian. Both Grétry and Monsigny very obviously got many of their ideas from Philidor. The singers, who added much to the charm of the performance, were Saimprey, Taillardat, Ruydel, Cardon and Laurière, and Mme. Meyrande. "Les Visitandines" was less interesting. It seems faded to-day. The interpreters were M. Jouvin, Avenière, Joubert and Tery, and Mlle. Talifert. M. Frigara directed the orchestra.

The Opéra was re-opened and the strike settled, temporarily at least. Jacques Rouché, the director, has paid the striking faction their increase of salary from Oct. 1, and the present status will continue until March when the government will take up the matter of the increase of the subsidy. The members of the company have agreed to one performance a week above the former number.

Among the few new works heard recently, the best was a dramatic scene by Leo Sachs, "L'Amant et la Mort," splendidly sung at the Concerts Lamoureux by Mons. Franz and Mlle. Lubin. Two settings of the same cantata, "Le Poète et la Fée," by two holders of the Prix de Rome, were given, one at the Concerts Colonne and the other at the Conservatoire. The composers were Marc Delmas and Mons. Ibert.

"Maïmouna," a ballet by Gabriel Grovlez, the book by André Gerand, is in rehearsal at the Opéra. Vincent d'Indy's new work, "The Legend of St. Christopher," which will be given on the bill with "Maïmouna," is also being prepared for performance. The principal roles will be sung by Mlle. Lubin, MM. Franz, Noté, and Rouard. The ballet for the first time at the Opéra, will be under the direction of Jaques Dalacroze.

At the Opéra-Comique, Lucien Mura-tore will shortly be heard in Gluck's "Orphée," as it was originally written, for a tenor.

At the Grand Théâtre at Rouen, under the direction of F. Ruhlmann, Louis Maingueneau's new opera, "Ninon de Lenclos," was given recently with conspicuous success. Mons. Maingueneau is a young Vendéen composer whose first work, "Mélusine," was brought out at Nantes in 1913. ROBERT BRUSSEL.

Chicagoans Not to Produce Prokofieff's "Love of the Three Oranges"

What promised to be one of the most interesting novelties of the Chicago Opera Association's season, Serge Prokofieff's opera, "The Love of Three Oranges," has appeared thus far neither in the company's repertoire during its ten weeks in the Windy City,

MARIETTA, (O.) SCHOOLS MAKE ASTONISHING MUSICAL ADVANCE IN TWO YEARS' TIME



Above—Combined Public School Orchestras of Marietta, O., Numbering 175 Players. Below, Left—The Recently Organized School Quartet. Right—The School Trio at Study.

MARIETTA, O., Feb. 6.—In November, 1917, when G. R. Humberger appeared on the local scene, the public schools of Marietta possessed an orchestra consisting of four or five violins, one cornet and a piano. Since that time interest in orchestra work has grown until the combined orchestras number 175 pieces, in which nearly all the standard orchestra instruments are represented.

nor has it been announced for presentation in its New York season.

MUSICAL AMERICA has learned on excellent authority this week that the score was delivered by Mr. Prokofieff, in accordance with the contract made with him by the late Campanini last year, but that it was declared by Gino Marinuzzi, the company's Italian conductor, to be "impossible to produce" and is therefore not to be given.

Stravinsky May Visit America

It is reported that Igor Stravinsky, the composer of the ballets, "Petrushka" and "The Fire Bird," will visit America next season. The news was received recently by Eva Gauthier, who has featured a number of the Russian composer's songs on her concert programs.

But the orchestra is not all; in addition to those now playing, there are eighty-four pupils taking violin lessons in classes of four, and about twenty-five are studying cornet outside of school. In addition to these there are so many others taking lessons that every teacher of music in the city is taxed to take care of the pupils.

An instrumental quartet has been organized and has advanced to such an

extent that it was an attraction Lakeside Chautauqua in August.

From all this one might be led to believe that vocal music was forgotten in the schools. Such, however, is not the case for the regular work is kept at a high standard and every element of music in the city is taxed to take care of the pupils.

An instrumental quartet has been organized and has advanced to such an

Mary Garden Touring South

Mary Garden left Monday night, immediately after the performance of "Thaïs," by the Chicago Opera Association, for a short tour of the South. She will make the trip in a private car and will visit among other places Washington, D. C., and Wheeling, W. Va. The prima donna will return in May to fill engagements with the Chicago company at the close of the season in New York, appearing in "Aphrodite" and "Pelléas and Mélisande."

Galli-Curci Indisposed; No Concert Hippodrome on Sunday

Owing to the indisposition of Adelina Galli-Curci there was no concert at the Hippodrome, Sunday evening, Feb. 11. The house had been completely sold out and ushers, doormen and policemen had considerable difficulty in persuading thousands of persons "to move on" and come back some other time to claim their tickets. It was stated that Galli-Curci had a slight cold and was singing at a later concert in the City series at the Hippodrome.

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